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A. Introduction

1. Explanation of the aim of the dissertation

2. Reasons for selecting the thesis

B. Body

BOSTON UNIVERSITY

1. Brief biography GRADUATE SCHOOL

2. Statement of subject Thesis

subject THE ETHICAL VALUE OF THE PLAYS

3. Plays in which the subject is a primary

1. plays MANUEL TAMAYO Y BAUS

2. The plays Submitted by

3. Charlotte Williams Hazlewood

4. (A. B. Wellesley 1891)

In partial fulfilment of requirements for

the degree of Master of Arts

1925

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Tamayo y Baus, Manuel, 1829-1898 - Crit.

Series

BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis

THE ETHICAL VALUE OF THE ARTS

OF

MANUEL TAMAYO Y BAUS

Submitted by

Charlotte Williams Eastwood

(A. B. Wellesley 1931)

In partial fulfillment of requirements for

the degree of Master of Arts

1935

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## The Ethical Value of the Plays of Manuel Tamayo y Baus

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## THE ETHICAL VALUE OF THE PLAYS OF MANUEL TAMAYO Y BAUS

"Clear the deck for action!" This order may well be applied to the steps preparatory to the expounding of a thesis. Let me endeavor to remove all but the essential elements in reference to my subject that it may be perfectly evident just what this paper proposes to do. In the first place the plays considered will be those included in the four volume edition of the author's plays published in Madrid 1898-1900, after the author's death in 1898. It will not deal with any less important scattered plays not deemed of sufficient importance to be included in this collection. In the second place this paper does not attempt a discussion of the question of the originality of Tamayo's plays either as to their sources or as to any infrequent collaboration with some one of his friends. Suffice it to say that what Tamayo imitated or adapted he readily acknowledged and made his own, the adaptation sometimes, as in *LO POSITIVO*, turning out to be superior to the original; and in the matter of collaboration the name of his co-worker is stated on the title page. In the third place this paper does not attempt a discussion as to whether drama should or should not teach ethical principles. It proposes to deal solely with the plays of Manuel Tamayo y Baus as they are presented in the above mentioned edition, and to examine them with especial reference to their ethical teachings.

It is often of interest to know why a subject is selected. The works of Manuel Tamayo y Baus appeal to one as clean and wholesome. I have been more than ever impressed with this as I have read, re-read, and studied them. There is no need, as after perusing the works of some authors, of a moral and spiritual bath after reading any of Tamayo's plays. Instead one experiences a feeling of purification, a spiritual uplift. He is an author worthy of attention. Since, as we shall find later, it is Tamayo's aim to teach morality through his plays, it will at least be interesting to consider how he has succeeded. It would undoubtedly afford pleasure to Tamayo himself were he now here, that one of another nationality should make this study of his works; and perhaps as he rates the gentler sex so high, blessed as he was with a noble mother and wife, it would not lessen his pleasure that the author of this study should be a woman.

Manuel Tamayo y Baus was by birth and training especially fitted for the writing of plays. A son of celebrated Spanish actors, especially his mother Joaquina Baus, he first saw the light of day on September 15, 1829. His childhood was spent amid the scenes of the stage, during one of the epochs in which the theatre in Spain flourished with all the fervor of romanticism. At the age of eleven he translated, or rather adapted, a play which his parents represented in Granada, thus early showing the tendency of his life and preparing the way for later successes with plays adapted, in collaboration with friends and entirely original. He tried his hand with such success in classical tragedy that his *VIRGINIA*, his own favorite among his dramas, and of which he has left us two versions, is said to be the best classic tragedy which has been written in Castilian, although a hybrid, because Greek and Roman tragedy and the modern drama cannot



"Close the book for action!" This order may well be applied to the stage preparatory to the expounding of a thesis. Let me endeavor to remove all but the essential elements in reference to my subject that it may be perfectly evident just what this paper proposes to do. In the first place the plays considered will be those included in the four volume edition of the author's plays published in Madrid 1898-1900, after the author's death in 1895. It will not deal with any less important scattered plays not deemed of sufficient importance to be included in this collection. In the second place this paper does not attempt a discussion of the question of the originality of Tamayo's plays either as to their sources or as to any independent collaboration with some one of his friends. It is to say that what Tamayo limited or adapted he readily acknowledged and made his own, the adaptation sometimes, as in *LO POSITIVO*, turning out to be superior to the original; and in the matter of collaboration the name of his co-worker is stated on the title page. In the third place this paper does not attempt a discussion as to whether drama should or should not teach ethical principles. It proposes to deal solely with the plays of Manuel Tamayo y Bana as they are presented in the above mentioned edition, and to examine them with especial reference to their ethical teachings.

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Manuel Tamayo y Bana was by birth and training especially fitted for the writing of plays. A son of celebrated Spanish actors, especially his mother Joaquina Bana, he first saw the light of day on September 15, 1859. His childhood was spent amid the scenes of the stage, during one of the epochs in which the theatre in Spain flourished with all the fervor of romanticism. At the age of eleven he was introduced, or rather adapted, a play which his parents represented in Granada, thus early showing the tendency of his life and preparing the way for later successes with plays adapted, in collaboration with friends and entirely original. He tried his hand with such success in classical tragedy that his *VIRGINIA*, his own favorite among his dramas and of which he has left us two versions, is said to be the best classic tragedy which has been written in Castilian, although a hybrid, because Greek and Roman tragedy and the modern drama cannot



be fused. He himself must have found this out, as he changed his course giving the world a totally different kind of drama in LA LOCURA DE AMOR, which gained an assured triumph because of his skillful manipulation of dramatic resources, his lifelike presentation of characters and its profound psychological truth. He even wrote this drama in prose, thus dealing a blow to artifice and presenting to the world a realistic drama which contained the best of romanticism, but left the other romantic dramas behind, in that it showed put in actual practise the belief of Tamayo as expressed, at the time of his admission into the Spanish Academy, in his magnificent address on the truth as a source of beauty in dramatic literature, to which we shall refer later. Other dramas followed, not always on the same high level (what author is always at his best?) until in UN DRAMA NUEVO he produced what is considered his masterpiece. That he was a moralist we shall see from the study which is to follow. In his plays we obtain a view of his Christian heart. Some of his plays which satirize social evils displeased those who did not wish moral truths to be preached in the theatre even with works of pure art, although the same people give the stamp of approval to modern dramas in which other doctrines social and hardly Christian are taught. It was the liberals of his own day who censured the ethical tendency of Tamayo's plays, especially of LANCES DE HONOR and LOS HOMBRES DE BIEN. Tamayo died in 1898, but for twenty-five years after his last mentioned play he wrote nothing for the theatre. It may have been due to the reception given his last play LOS HOMBRES DE BIEN, or to the fact that he knew that a later generation had arisen unfavorable to plays teaching ethical principles which he loved to write. His last days were spent without bitterness in the performance of his honorable duties as perpetual Secretary of the Spanish Academy and Director of the National Library. He died in 1898 in the arms of his wife whom he tenderly loved, to whom he had dedicated his LA LOCURA DE AMOR, and in the dedication of a later edition of which he had expressed the wish that like the repentant Philip he might die in his wife's arms. Opinions have differed in respect to Tamayo, but more than one eminent critic has judged him to be Spain's greatest nineteenth century dramatist. Certainly praise belongs to him for endeavoring to rescue the theatre from the monopoly of the Romanticists, and to lead it back to truth. Credit is due Tamayo for being the first to open the way by the use of prose instead of verse, and by the psychological study of character such as is seen in his great historical drama LA LOCURA DE AMOR.

Tamayo's own view of the moral purpose of drama may be seen from his introduction to *Angela*, Tomo 1, page 193, where he says; "But I judge it necessary in order that the drama may offer interest, to make the moral portrait of man with all his deformities if he have them, and to employ it as an instrument of Providence in order to obtain examples of profitable teaching. In the state in which society is found it is necessary to call it to the path of regeneration, awaking in it the germ of noble feelings; it is indispensable to struggle with egoism in order to conquer it with the efficacious aid of compassion, the most noble and holy of the virtues. When we feel



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interest towards imaginary griefs, we are near to furnishing comforts to real sufferings. The theatre can aid this laudable enterprise with means not to be despised, and the effort of dramatic authors ought to be directed to ends so fine. In order to gain such ends, which are in my opinion those which exalt the art, all kinds are good except the tiresome," and again also, "The elements of my dramatic poetry are embraced in this phrase: Human beings and God above human beings. This symbol is the light of the moral world which I see gleam afar." In his introduction to VIRGINIA, page 16, he asks: "And will there not result a teaching profoundly wholesome from bringing to light the extreme of anguish and degradation to which man may arrive impelled by a lawless passion not checked in time?"

Again later in his life we find Tamayo giving expression to his views in the splendid address he delivered in 1858 on his reception into the Spanish Academy, "The truth as a foundation of beauty in dramatic literature." In this he says: "Without the character of a parable, without demonstrating syllogistically a moral principle, it is given to art to exercise a salutary and powerful influence, awakening noble and generous affections, pure and exalted aspirations. And it errs in an extreme degree when it intrusts to the theoretical lesson that which should belong to the living example, when it directs its attention to the reason to convince, and not to the heart to arouse feeling, when it forgets that it does not devolve upon it to moralize by expounding doctrines, but by moving the feelings."

"That which is of importance in dramatic literature is before all to proscribe from its domain any kind of impurity capable of staining the souls of the spectators; and employing evil only as a means, and the good always as an end, to give to each its true color in accordance with the judgments of conscience, and the eternal laws of Supreme Justice. To sanctify the honor which assassinates, the lewdness which pushes through everything; to represent as odious chains the sweet bonds of family; to condemn society for the faults of the individual; to give to the suicide the palm of the martyrs; to proclaim contumacy right; to submit free will to passion; to make the path of repentance the same as that of the fault; to deny virtue, to deny God,----are consequences of adulterating ideas and sentiments with the employment in dramatic literature of that which is false, a crime prolific in damages infinitely greater than that of adulterating deeds in history. With the truth as guide it will not happen to art to confound good and evil; and if in one or another epoch in the eyes of the multitude certain vices and lies are wont to acquire an appearance of virtues and truths, it stripping off from them the false disguise, will show them unmasked and naked." The last sentence of Tamayo's discourse is: "Only when in it (I.E. dramatic art) appear fraternized as affectionate beings of the same birth the beautiful, the true, the good, will art be noble, a delight, and efficacious motor of hearts, instruction of peoples, companion of philosophy, well beloved son of religion, worthy profession of the spirit which the Supreme Creator infused in us, and which in its creative faculty possesses a sure pledge of immortality."



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Let us now consider the plays of Tamayo individually with reference to their ethical teachings. There are four of his plays in which the title is a proverb; HUYENDO DEL PEREJIL....(1853), DEL DICHO AL HECHO....(1863), MAS VALE MANA QUE FUERZA(1866), and NO HAY MAL QUE POR BIEN NO VENGA (1869).

#### HUYENDO DEL PEREJIL....(1853)

The first proverb is given in full in the dictionary of the Spanish Academy thus: HUYENDO DEL PEREJIL LE NACIO EN LA FRENTE. Literally translated it is; As he was running away from (the herb) parsley it grew in his forehead. It is there explained as expressing the care which one ought to take in choice or selection, in order that when running away from one evil thing he may not choose another worse. The play is short, acceptable, and of one act, represented by three characters and a maid who does not talk. The plot is simple. Rafael, son of the Marqués de San Milán has fallen in love with and married secretly a worthy and attractive girl but poor and of humble birth. His father vexed says he will break up the marriage, as his son is under age. Rafael argues that in the suitable woman one ought not to desire riches but beauty, not a title but virtue. His father objects as all their ancestors have chosen wives very illustrious, some of them even princesses of royal blood. Rafael replies that his father would have made no objection if the woman had a title even if she were old, ugly, a slattern and evilly spoken of. Rafael and his father in a coach driven by their servant Julian are on their way to Madrid when, in accordance with a plan contrived by Rafael, the carriage has a slight accident just by the home of Carolina, Rafael's young wife, who, knowing, his plan, welcomes the travelers most gracefully and cordially. The Marqués, not knowing who she is, is much attracted by her beauty, and finds most appetizing the meal she gives them while the wheel is being repaired. He even gets angry with Rafael because the latter (apparently) does not agree with him as to the beauty and amiability of their hostess. During his conversation with Carolina the Marqués, by his questions, brings out the fact that she is an orphan. Her father, a valiant and honorable soldier, died in the war, her mother died of grief. She is living with an aunt who, the day before, went to Sevilla. All their funds come from this country place which, with the land, yields a small income. She tells the Marqués that she wishes she had never gone to Sevilla, because while she was there a youth fell in love with her, but his father opposed the marriage, putting his interest before their pure and ardent love, so she remains abandoned forever. The Marqués exclaims at the iniquity calling the father a tyrant. Rafael pulls his father's coat adding, "Father unjust and unnatural." The Marqués is vexed but Carolina soothes him saying that the will of a father is always sacred. Then Rafael puts in his story, but his father gets him out of the way by sending him with an order to the coachman. Then Carolina gives the Marqués a little advice, telling him that to oppose so openly the inclinations of youth is not always advantageous. Finally the Marqués is so enchanted by her that he wishes to marry her. Carolina says that she will love him on one condition, namely, that he pardon his son and approve his marriage. The Marqués yields



Let us now consider the plays of Lope de Vega. There are four of his plays reference to their ethical teaching. There are four of his plays in which the title is a proverb; 'HUYENDO DEL PERJURIO' (1583), 'HUYENDO DEL MENDICANCIA' (1583), 'HUYENDO DEL MENDICANCIA' (1583), and 'HUYENDO DEL MENDICANCIA' (1583).

### HUYENDO DEL PERJURIO (1583)

The first proverb is given in full in the dictionary of the Spanish Academy thus: 'HUYENDO DEL PERJURIO ES HACER EN LA VERDAD'. Literally translated it is: 'As he was running away from (the oath) perjury it grew in his forehead'. It is there explained as expressing the care which one ought to take in choice of selection, in order that when running away from one evil thing he may not choose another worse. The play is short, acceptable, and of one act, represented by three characters and a maid who does not talk. The plot is simple. Rafael, son of the Marquis de San Millán has fallen in love with and married secretly a worthy and attractive girl but poor and of humble birth. His father vexed says he will break up the marriage, as his son is under age. Rafael argues that in the antique woman one ought not to desire riches but beauty, not a title but virtue. His father objects as all their ancestors have chosen wives very illustrious, some of them even princesses of royal blood. Rafael replies that his father would have made no objection if the woman had a title even if she were old, ugly, a sinner and avily spoken of. Rafael and his father in a coach driven by their servant Julius are on their way to Madrid when, in accordance with a plan contrived by Rafael, the carriage has a slight accident just by the home of Carolina, Rafael's young wife, who, knowing his plan, welcomes the travelers most graciously and cordially. The Marquis, not knowing who she is, is much attracted by her beauty, and finds most appealing the meal she gives them while the wheel is being repaired. He even gets angry with Rafael because the latter (apparently) does not agree with his version with Carolina the Marquis, by his questions, brings out the fact that she is an orphan. Her father, a valiant and honorable soldier, died in the war, her mother died of grief. She is living with an aunt who, the day before, went to Sevilla. All their income comes from this country place which, with the land, yields a small income. She tells the Marquis that she wishes she had never gone to Sevilla, because while she was there a youth fell in love with her, but his father opposed the marriage, putting his interest before that of his daughter's love, so she remains unmarried forever. The Marquis protests at the indignity calling the father a tyrant. Rafael calls his father's most adding, "Father unjust and unnatural." The Marquis is vexed but Carolina soothes him saying that the will of a father is always sacred. Then Rafael puts in his story, but his father gets him out of the way by sending him with an order to the coachman. Then Carolina gives the Marquis a little advice, telling him that to oppose so openly the inclinations of youth is not always advantageous. Finally the Marquis is so enchanted by her that he wishes to marry her. Carolina says that she will love him on one condition, namely, that he pardon his son and approve his marriage. The Marquis yields



and Carolina says she will love him all her life, but adds as a father. Then follow explanations in which Rafael says that sure that Carolina was not to make a good impression on his father if the latter knew she was his wife, and confident that she would impress him favorably if he did not know it, he adopted their plan. At first the Marqués is vexed, but at last gives them both his blessing.

The teaching of the play is clear from the title and its explanation, showing, as has been said, that care is necessary in choice in order that when running away from one evil one may avoid falling into a worse one. The play also emphasizes some of the good characteristics of a wife and teaches tact in dealing with others and charity of judgment. Let one imagine himself in another's place and perhaps he would do the same.

#### DEL DICHO AL HECHO....(1863)

DEL DICHO AL HECHO....(1863) is part of a proverb of which Tamayo gives the second part (Volume 2, page 16) as HAY MUCHO TRECHO. It is a long distance from saying to doing. At the opening of this play we find Leandro and his cousin Gabriela<sup>a</sup> living in an attic at the expense of their friend Tomás. Leandro might have been a shoemaker as his father, or an amanuensis, or a valet; but he has insisted on making verses instead of shoes. Tomás, on the other hand, says that gaining one's bread honorably is not a disgrace, and contented with his father's trade, has become a superior cabinet maker, attributing his success to the fact that he has had the inspiration of working for others. Tomás, who loves Gabriela<sup>a</sup>, discovers that she is growing pale from sitting up late sewing, and embroidering in order to eke out his earnings. Tomás and Leandro get into a discussion in which Leandro argues that only the rich can have the satisfaction of helping their fellow beings; while Tomás, who is sheltering both Leandro and Gabriela<sup>a</sup>, says that he who of three gives one gives as much as he who of nine gives three. Leandro says that the world is very badly regulated, that those who have money have no right to be vain and evil hearted; that it is their duty to help the poor and respect the humble, and exclaims, "Oh, if I were rich!" Tomás replies, "God knows what you would do. From saying to doing there is a long distance." He thinks one needs an apprenticeship in order to use riches well, and believes that many of us would act as badly as the rich, and perhaps worse. Leandro only wishes to be put to the proof. This opportunity comes unexpectedly. Leandro has rescued an old man from robbers who sought to kill him. The old man dies of the shock. Tomás thinks he may have left Leandro something, but Leandro says he would not accept it. Tomás asks to whom the money can come more appropriately than to one who has not even a maravedi. At this Leandro takes offence, saying that he knows he is living at Tomás' expense. They make up, Tomás agreeing to pardon Leandro on condition that the latter believes that as much as he, Tomás, may have in the future is Leandro's, and Leandro exacting the same from him. Tomás then puts Leandro to the proof by offering him fifty-seven reals which he has saved, insisting that he use it to help a friend who is in need. Don Esteban de Aguilar, a distant relative of el señor Juan de Villarroll, the old man whom Leandro has rescued, arrives to inform the latter that Don Juan, at his death, has left Leandro some eight millions of reals. He also announces that his own niece and ward,



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is vexed, but at last gives them both his blessing.  
The teaching of the play is clear from the title and its  
explanation, showing, as has been said, that care is necessary in  
choice in order that when turning away from one evil one may avoid  
falling into a worse one. The play also emphasizes some of the good  
characteristics of a wife and teaches that in dealing with others  
and charity of judgment. Let one imagine himself in another's place  
and perhaps he would do the same.

THE THIRD ACT (1888)...

THE THIRD ACT (1888) is part of a proverb of which  
Tomas gives the second part (Volume 3, page 16) as RAY MENDO TRENCH.  
It is a long distance from saying so doing. At the opening of this  
play we find Leandro and his cousin Gabriel living in an attic at  
the expense of their friend Tomas. Leandro might have been a good  
worker as his father, or an assassin, or a vagabond; but he has in-  
stead on making verses instead of shoes. Tomas, on the other hand,  
says that gaining one's bread honorably is not a disgrace, and con-  
tented with his father's trade, has become a superior cabinet maker,  
attributing his success to the fact that he has had the inspiration of  
working for others. Tomas, who loves Gabriel, discovers that he is  
growing pale from sitting up late sewing, and considering in order to  
take out his earnings. Tomas and Leandro get into a discussion in  
which Leandro argues that only the rich can have the satisfaction of  
helping their fellow beings; while Tomas, who is sheltering both  
Leandro and Gabriel, says that he who of these gives one gives all  
much as he who of three gives three. Leandro says that the world is  
very badly regulated, that those who have money have no right to be  
vain and evil hearted; that it is their duty to help the poor and  
respect the humble, and exclaims, "Oh, if I were rich!" Tomas  
replies, "God knows what you would do. From saying so doing there is  
a long distance." He thinks one needs an apprenticeship in order to  
be rich as well, and believes that many of us would act as badly as  
the rich, and perhaps worse. Leandro only wishes to be put to the  
proof. This opportunity comes unexpectedly. Leandro has received an  
old man from Toledo who sought to kill him. The old man dies of the  
stroke. Tomas thinks he may have left Leandro something, but Leandro  
says he would not accept it. Tomas asks to whom the money can come  
more appropriately than to one who has not even a maravedi. At this  
Leandro takes offence, saying that he knows he is living at Tomas'  
expense. They make up, Tomas agreeing to pardon Leandro on condition  
that the latter believes that as much as he, Tomas, may have in the  
future is Leandro's, and Leandro exacting the same from him. Tomas  
then puts Leandro to the proof by offering him fifty-seven reales  
which he has saved, insisting that he use it to help a friend who is  
in need. Don Esteban de Aguilera, a distant relative of an uncle Juan  
de Villacorta, the old man whom Leandro has received, arrives to inform  
the latter that Don Juan, at his death, has left Leandro some eight  
millions of reales. He also announces that his own niece and ward,



the Marquesita de Torregalindo will be much pleased to be the friend of Gabriela and offers to put them in touch with what he calls greatness. Leandro later tells Tomás and Gabriela what a lesson he is going to give the rich. Tomás, finding to his sorrow that Leandro says he loves Gabriela his cousin, resolves to conceal his own love and help Leandro and Gabriela, though his own heart aches, saying that he will be godfather at the wedding. Riches hurt the character of Leandro. He raises the rents of the houses and lands and orders the poor who cannot pay the arrears to be brought to justice at once. El señor Aguilar, who has spent his money and is now full of debts, has wished to get hold of the inheritance. He has met with no success from the former owner, but is now looking for a millionaire husband for his ward. At last Leandro comes to curse the promise of marriage he has given to Gabriela, because he thinks the Marquesita would shine governing his home. Don Vicente finds a great difference between his old master and Leandro. This is seen in Leandro's treatment of his servant, in the way he spends money, in his refusal to aid a poor man needing two thousand reals to cure his illness and feed his mother, although Tomás has told the poor fellow that Leandro will help him. Leandro wishes to have Tomás go with ten thousand reals as a gift to help him set up a cabinet maker's shop. Gabriela cries, asking herself why she thought she loved Leandro. Leandro makes great preparations, at a lavish expense, to receive a certain duke who fails to come, but sends a letter to don Esteban de Aguilar excusing himself because he has now learned that Leandro's father used to make shoes for his (the duke's) valet. Aguilar then counsels Leandro to marry nobility. Leandro falls into the trap, agreeing to let Aguilar wait until it is convenient to pay back the two million and more reals he has taken from his ward's property, on condition that Aguilar help him to get the Marquesita for his wife. Tomás behind the curtain has heard this bargain and is distracted. He says of Leandro, "All the vices he censured in the rest he has increased in himself." By order of Leandro the dog Leal who has torn the trousers of Aguilar is killed. Tomás infuriated seizes a chair and is threatening Leandro when Gabriela detains him. Leandro grasps her hand violently so that she cries out. Don Vicente hears and rebukes Leandro, who dismisses him from his service. Don Vicente says he will go that very night. Gabriela wishes to leave also and support herself by sewing and embroidering. Tomás rebukes Leandro, telling him that he pardons him for everything except his abandoning Gabriela, but that he ought to marry her as every one expects him to do so. He says that he is going away not to return unless Leandro needs him. When Leandro knows that Tomás loves Gabriela he thinks that all can be arranged and offers a dowry which Tomás refuses. The latter throws on the ground the dress coat which Leandro has given him, saying that he does not wish to owe him anything. He wears the blouse and cap of Act 1. Gabriela enters with the dress of percale of the same Act. Tomás tells her that Leandro is to marry the Marquesita and Gabriela says she had decided before to go. Now Tomás dares to tell Gabriela of his love for her and she confesses hers for him. Leandro angrily accuses both of deceiving him and bids both go promptly. Don Vicente enters with his bundle ready to go and tells Leandro that el



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Gabriela and offers to put them in touch with what he calls greatness.  
Leonardo later tells Tomas and Gabriela what a lesson he is going to  
give the rich. Tomas, thinking to his sorrow that Leonardo may be  
loving Gabriela his cousin, resolves to conceal his own love and help  
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be kinder at the wedding. Ricardo has the character of Leonardo.  
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cannot pay the amounts to be brought to justice at once. At last  
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Vicente enters with his bundle ready to go and tells Leonardo that he



señor Aguilar, the Marquesita his ward, and a friend are awaiting him in a coach, ready to go to the theatre. Tomás says to Leandro: "Go, insensate, to seek that which you think felicity. Felicity is Gabriela who runs away from you, insolent millionaire. Hasten to spend your money marrying a woman who does not love you; spend it satisfying base vanities which harden and prostitute the heart. Eternal justice wills that the evil rich man purchase his misfortune at its weight in gold. Good-bye forever."

The main teaching is, of course, that of the proverb, a part of which forms the title of the play, that the distance between saying and doing is great. It is one thing to say and another to do. There are also other important ethical lessons in regard to charity of judgment of others as we might do worse in their places, the blessing of giving to others, the inspiration of working for others; the truth that he who shares with another his smaller resources gives ~~as~~ much proportionally as he who gives of his wealth, the fact that gaining one's own bread honorably is no disgrace, the lesson of the danger of the misuse of wealth and its evil effects.

### MÁS VALE MAÑA QUE FUERZA (1866)

MÁS VALE MAÑA QUE FUERZA (1866), (Skill is of more worth than force) is the title of an attractive one act play with four characters, two Elisa and Antonio happy in their married life, and two Juana and Miguel most unhappy. The play opens with a soliloquy on the part of Elisa, who, looking at the clock, says, "Half past nine, and he has not returned yet." She is anxious to see her husband as it is their wedding anniversary. All day her husband has been preoccupied. Can he have begun to tire of her? What ill founded anxiety! Nevertheless, Miguel and Juana, who were married at the same time are not dying of love for each other, but Juana is insufferable and wishes to enslave Miguel. It is unfortunate that they live in the same street, as hardly twenty-four hours pass without one of them coming to tell their troubles, and Antonio might become contaminated. She looks at the handkerchief she has embroidered for him, and the supper she has prepared. Some one knocks. She thinks it is probably Antonio, and she puts extra wood on the fire and uses the bellows that he may find it warm. Juana enters with a tirade against men. She refers to their marriage on the same day to men whom as sweethearts they called inseparables. She says that Miguel, her husband, is a great rascal, to which Elisa replies, "Fears of yours." When she calls Antonio another such, the loyal Elisa says that she does not wish to hear that even in jest. Juana keeps on talking until Elisa learns that the special reason for her call is that she has found a letter in a locked drawer of her husband's. As Juana follows the maxim that women ought not to believe anything their husbands say, she has taken pains to secure keys to all her husband's drawers. Elisa tells her that prudence is a virtue which a good wife ought to exercise at every hour with tireless eagerness. When Juana shows a letter from Antonio, Elisa's husband, to Miguel, Juana's spouse, Elisa replies that that letter is not for her. Juana exclaiming, "What ridiculous scruples!" reads it aloud. It is to the effect that Antonio has changed his mind and will go to the masquerade ball with Miguel. He had refused before; he says, not for fear of vexing Elisa, his wife, but because he does not care much for such entertainments. Elisa accepts the situation philosophically, though she says she is sorry because she has prepared a special supper for her husband as a surprise, but if he wishes to go to the masquerades, let him go with



...the Marquis... his wife, and a friend...  
 in a coach, ready to go to the theatre. Tom...  
 inanimate, to seek that which you...  
 who runs away from you, inanimate...  
 money carrying a woman who does not love you; spend it...  
 varieties which burden and prostitute the heart. Several...  
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 Good-bye forever.

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 Elias, who, looking at the clock, says, "Wait past nine, and he has  
 not returned yet." She is anxious to see her husband as it is their  
 wedding anniversary. All day her husband has been preoccupied. Can  
 he have been to the office? What if I found him? Nevertheless  
 Miguel and Juan, who were married at the same time are not trying to  
 live for each other, but Juan is inimitable and wishes to analyze  
 Miguel. It is unfortunate that they live in the same street, as  
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 handkerchief and she sympathized for him, and she supports the  
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 Elias accepts the situation philosophically, though she says she is  
 sorry because she has prepared a special supper for her husband as a  
 surprise, but if he wishes to go to the marketplace, let him go with



good luck, as she finds her happiness in the fulfilment of his wishes. Juana replies with the taunt that anyone would think she was in love with her husband if she had not been married for two years. Elisa answers that this would be the truth, that love blessed of God can last eternally. Juana thinks it a joke to love her husband, and that it is little doves like Elisa that spoil men. If every woman had her (Juana's) caliber, the men would fear them as an unsheathed sword. Elisa replies that fear makes slaves. Juana asks if Miguel did not have so much fear who would keep him in subjection at her side. Elisa answers that Antonio likes to be with her, and that her method is to arrange everything so that nowhere else does he find things so to his taste as at home, to love him more each day, and to respect his wish in everything. "Even if he takes a fancy to go to masquerades?" asks Juana. "Heaven grant he may never take a fancy for anything worse", replies Elisa. Juana tells Elisa that she plans to keep Miguel from going, even plucking out his eyes if necessary. There is a knock and Elisa excuses herself to go to the kitchen, not desiring her husband to meet her first in the presence of Juana, who will spoil everything. Juana berates Elisa's husband, but does not succeed in persuading him to give up the idea of going and to write to her husband to that effect, although she tells lies about Elisa, giving Antonio to understand that she has cried, raged, and stamped. This has the very opposite effect on Antonio, who says to himself that Juana will tell this abroad, and then people will call him Juan Lanás in the café. At last Antonio and Juana engage in a word-quarrel, in which each tries to overpower the other, speaking at the same time. During this outburst Juana declares to Antonio that Miguel shall not go. At last to his relief Antonio, finding himself alone, says that Miguel is right in saying that every woman is bad, and that his is the worst. He sees his wife Elisa coming, and thinks she has been as mallow heretofore because he has not given her any cause to be otherwise, and where one does not wish two do not quarrel. He does not desire to be ridiculed, is anxious to see how his wife gets vexed, and tries to fortify himself. It is impossible, in the space allotted to give a full account of the delightful interview between Antonio and his wife Elisa, in which she proves herself complete mistress of the situation, and with remarkable tact, insight, and affection, jokes with him, agrees with him, and assists him in dressing for the masquerade ball, a not very agreeable situation for him as his collar is uncomfortable and his shoes hurt. When he shows some hesitation about going she rallies him until he is tempted to adopt the opposite course and remain at home. She removes from his mind the impression which Juana has made, telling him that the latter is the furious one who has deceived him about his wife's feelings. She says that her Antonio is incapable of doing any ill, and that she has more confidence in his heart than in her own. Finally she lets it be known that she has an extra fine dinner ready for him. It is cold and wet outside. She has prepared to play a fine piece for him on the piano. While she talks she is helping him to dress. At last the comforts of his own home so appeal to him that they have more weight than out-



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good luck, as she found her happiness in the fulfillment of his



side temptations. When she gives him the handkerchief he notices that it is new, speaks of the beautiful work on it, and asks why she has made it. Just here she says that her bracelet has become unfastened. He fastens it for her and recalls that he gave it to her the year before. He says the date is impressed on his heart. At last the meaning of it all comes over him, the bracelet she wears, the handkerchief, and he recalls that this is the second anniversary of their wedding. He exclaims that the man who is ashamed of loving his wife and of being happy ought to go on four feet. He continues, "They say that you dominate me. Very well, you dominate me with the invincible weapons of tenderness and love." Elisa scarcely dares to believe it, but her husband decides to stay with her and says, "I will tell it to all as many as may wish to hear. For me there is no greater diversion than to be at the side of my wife. If for loving his wife a man is ridiculed, all right, I wish to be the most ridiculed man in the world." He removes the uncomfortable collar and shoes, and in dressing gown and slippers embraces and then dances with his wife. Miguel arrives, his clothes in disorder from the struggle with his wife, who has tried to detain him by force. He declares that she is a harpy, a fury, a demon, and that to-morrow he will get a divorce, commit suicide, or kill her. The bell rings and Miguel disappears through the balcony to escape from Juana, his wife. The latter in a rage gets away from Antonio and Elisa who try to prevent her from going to the ball to create a scandal. Juana notices the attire of Antonio, and learning that he is to remain at home, says that caps the climax. Elisa replies that her husband remains and she has not opposed his going. Juana will not be influenced by her, replying that if she, Juana, had subjugated Miguel more things would be different now. She declares that now he shall never see the sun without her shadow. Off she goes beside herself with rage. In contrast we have as the last scene the happy picture of Elisa and Antonio in their home, Elisa leaning against the armchair in which her husband is comfortably seated, turns to the audience and says: "Keep the secret and I will tell you. Women, in order to rule their husbands, should not employ force but skill."

The teaching of this play is self-evident, seen in the title: Skill is more effective than force, in the contrast between the two couples, and in the last words of Elisa addressed to the audience. Its ethical value is very important. Were more wives like Elisa there would be fewer divorces. Other lessons of married life are found in the statement of Elisa; that love blessed of God can endure forever, and in those of Antonio to the effect that the man who is ashamed of loving his wife, and of being happy ought to go on four feet. The tactful Elisa may be compared to doña Candelaria in LANCES DE HONOR. It may also be said that if more men were as appreciative as Antonio there would be less trouble in married life.

#### NO HAY MAL QUE POR BIEN NO VENGA (1869)

NO HAY MAL QUE POR BIEN NO VENGA (1869). There is no evil which does not bring some good. Enrique and his friend Julián, a free thinker, whose philosophy and irreligious ideas find expression in his books, are living together. In one of the discussions between the







two, Enrique tells Julian to say all he wishes of the men, but to be careful as to what he says of the women, and not to think that he is never to pay to love the tribute due. Enrique, a widower, has a daughter whom he is having educated in a convent. During her absence he has had an illegitimate love affair with a young woman named Matilda, whom he has beguiled with promise of marriage, and who, after bearing him a son, has disappeared after learning of his unwillingness to fulfil his promise. Recently he has received word from her that her father is coming to see him. Luisa, Enrique's daughter, not liking the convent, surprises her father by returning home. She has escaped from the convent with a girl friend of hers and the girl's servant. While in the convent Luisa's friend has gotten hold of Julian's book, "Woman in the Light of Philosophy", but one of the sisters has taken it away from her. On meeting Julian Luisa is delighted to find that he is the author of the forbidden book; but her father does not approve of the intimacy which seems likely to spring up between his young, innocent, and attractive daughter Luisa and the man of the world, Julian. A noise of voices is heard. It proves to come in part from the wronged young woman, Matilde, who, as her father on his return wished, in his anger to kill the child, comes to Enrique, the child's father, to put the child under his protection. Her father, who has not been able to learn from her the name of her seducer, has followed her secretly, and now at the door of Enrique is demanding entrance and swearing to kill him. The servants try to get rid of him, but Luisa hears enough to ask who the seducer is. Enrique gives his daughter to understand that it is Julian. Luisa is disappointed in her opinion of him. Enrique privately begs Julian not to let Luisa know the truth. It is hard for Julian to bear her disdain. She does not wish her father to be his friend, and would be glad to have him leave the house. Enrique tells Julian that Matilde's father has insulted him with a slap in the face, and that the two are to fight a duel. Enrique is troubled about the little child who appeals to him, also he grieves for his daughter, and says penitently, "Only deserving it ought one to gain the blessing of being a father," Enrique begs Julian to let Luisa continue to think that he, Julian, is the father, and asks him to act as father of the little one, but Julian will not accept this responsibility. Luisa has heard the child cry, and believing it to be Julian's she asks her father if a wicked man can be loved. Enrique tells her to be merciful and not to call anyone wicked, as perhaps she may have to repent. Luisa loves the child and speaks tenderly of it. Her father asks her to love it much and be a sister to it. She says she will be a mother. Julian enters and Luisa tells them both of a day in the convent, when a new born baby was found among the roses of the garden, and her girl friend told her it had been left there because its parents probably were not husband and wife, and were ashamed of it, that they denied it their name, and sometimes such parents killed the little ones. Luisa says that when she asked if there was no remedy her friend said that if the parents were free and should marry, the child would live with them without shame. Then Luisa, falling at Julian's feet, begs him, for his mother's sake, to marry the mother of the child. Referring to both her own mother and to Julian's she leaves both men moved to tears.



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and that the two are to fight a duel. Julian is troubled about the  
Julian that Matilda's father has invited him with a slap in the face,  
friend, and would be glad to have him leave the house. Julian tells  
Julian to beat her down. She does not wish her father to be his  
privately begs Julian not to let Lais know the truth. It is hard for  
Julian. Lais is disappointed in her opinion of him. Julian  
the seducer is. Julian gives his daughter to understand that it is  
servants try to get rid of him, but Lais hears enough to ask who  
of Julian is demanding entrance and swearing to kill him. The  
name of her seducer, has followed her secretly, and now at the door  
protection. Her father, who has not been able to learn from her the  
comes to Julian, the child's father, to put the child under his  
her father on his knees wished, in his anger to kill the child,  
proves to come in part from the wronged young woman, Matilda, who, as  
and the man of the world, Julian. A noise of voices is heard. It  
spring up between his young, innocent, and attractive daughter Lais  
her father does not approve of the intimacy which seems likely to  
talented to find that he is the author of the forbidden book; but  
Lais has said it away from her. On meeting Julian Lais is  
Lais's book, "Woman in the light of philosophy", and one of the  
seducer from the convent with a girl friend of hers and the girl's  
liking the convent, surprises her father by returning home. She has  
her father is coming to see him. Lais, Julian's daughter, has  
to fulfill his promise. Recently he has received word from her that  
bearing him a son, has disappeared after learning of his unwillingness  
Madame, who he has beguiled with promises of marriage, and who, after  
he has had an illegitimate love affair with a young woman named  
daughter whom he is having educated in a convent. During her absence  
never to get to love the child's son. Julian, a widow, has a  
particular as to what he says of his woman, and not to think that he is



Enrique, saying that it is probable that in a short time he will cease to exist, begs Julián not to tell Luisa the truth about the child until after his death. When Luisa enters with the news that the child is very ill, Enrique exclaims, "My child, my child!" Luisa, astonished, thus learns that Julián is not the sinner, but her own father, who distractedly calls for a doctor. With intense grief she runs toward her father, asking pardon, and grasping his hand kisses it with respect and love. Her father embraces her passionately. Later Enrique, alone and penitent, writes farewell words for his daughter, and soliloquizes thus: "Wrong assumes the appearance of pleasure in the world and the man who considers himself happy finds himself sometime a sinner. The impotence of human justice is an infallible sign of another omnipotent justice. Where the justice of men ends, begins the justice of God." He grieves over the dead child, whose death he attributes to the sorrow he, its father, caused its mother. Referring to God he asks, "What mortal eyes penetrate the designs of merciful justice? What Thou doest is well done. How little of the sweetness of life do the unfortunate ones know, who are unacquainted with the holy joy of grief!" Luisa puts beautiful flowers around the dead child, kisses it, weeps and smiles. Julián tells Enrique that if he believed in heaven he would say that that room had something of heaven in it. Enrique tries to awaken him to a better life, and entrusts to him a letter for him and for Luisa to read after his death. Enrique has decided not to try to kill the old man. He says he cannot take away the life of the man whose honor he has stolen; that he has on his conscience the death of the child. Matilde has been left without her son; he does not wish her to be without a father. He tells Julián that he leaves his daughter in his hands, says that for him there is no salvation, begs Julián to save himself and Luisa, and bids his daughter good-bye, saying to himself that the farewell is forever. Later Luisa asks Julián where her father has gone. Julián speaks of an engagement with some friends. Then they begin to read the letter her father has left. When Luisa learns that she is not to see her father again she almost swoons. In the letter he says that Luisa and Julián love each other, but that Julián is unworthy of her affection as he does not believe in virtue or in God. He who does not love God cannot love anyone. He asks that she take oath to obey him. This she does at once. Julián exclaims "I lost my mother at this hour. Have mercy!" Then the letter adds, "Unless you may be the angel sent by God to testify of His infinite mercy to one who abandons and outrages Him, unless there comes a day when Julián says, Luisa I love you, Luisa I believe in God." Julián calls on his dead mother who taught him to believe and thinks that Luisa will find her work of salvation. Luisa becomes more alarmed for her father. At last the thought of the man, who in the morning sought her father to kill him, occurs to her and she guesses that they have a duel. Luisa appeals to God and begs Julián, if it is now certain that he believes in God, to ask God to save her father. Julián exclaims, "I return to Thee, Lord, and call on Thee! Lord my life for his." Enrique comes running to embrace them, explaining that that terrible old man, learning of the death of the child, came to himself, weeping copiously and exclaiming, "My daughter, my child!" Enrique tells them







how he (Enrique) threw himself at the old man's feet, grasped the hand with which the old man had struck him, and begged pardon for his fault, comfort for his conscience, and peace for his soul. The old man embraced him strongly, and with a paternal kiss, removed the stain from his countenance. Together they went to his house where Enrique asked Matilde to be his wife, telling her that there awaited her a very beautiful daughter who would love her. Enrique, after relating these events, says that there is no greater joy than that of a sick soul when it recovers its health. He refers to all the efforts to cure a sick body, and the carelessness with which one regards soul sickness. It is to be cured, nothing less is needed but that God come to cure it with His infinite power. Enrique asks if there is anything which afflicts so much as to do evil, if there is anything which brings so much joy as to do good. Julián responds that this joy comes from Heaven. Both men have been made whole spiritually at the same time. Julián and Luisa love each other and are welcomed as son and daughter by her father. Luisa welcomes her sad stepmother who kneels by the coffin of her dead child. Luisa, Julián, Enrique with the old man Matilde's father bless God.

The main teaching of the play is that of the proverb: There is no evil which does not bring some good. Very evident is the effect on Enrique and on Matilde's father of the death of the helpless little one, causing an unexpected reconciliation in a great crisis. We see also the influence on Julián and on Luisa of the memory of a good mother. Enrique urges Julián not to speak ill of women. The prominent lesson of the evil effects of sin and its consequences is emphasized, also the joy of forgiveness and reconciliation, the effect of belief in God. The play presents a lesson against the duel, and in this respect may be compared with LA BOLA DE NIEVE and LANCES DE HONOR. There is the great lesson of the need of the immortal soul of cure, this need being of far greater importance than that of the body, to which so much attention is paid.

We come now to the largest division of Tamayo's plays. It will include the plays in which, though the title is not a proverb, the general ethical teachings are prominent.

#### JUANA DE ARCO (1847)

JUANA DE ARCO (1847), Joan of Arc, Tamayo's first literary attempt, consists of a prologue and four acts. In the prologue appear Juana, her two sisters and the lovers of each. Raimundo, Juana's lover, accuses her of coldness, and she says she will love him as a brother. Her father, Thibault, a prosperous countryman, appears with a helmet in his hands, telling them that in the market a young maid gave it to him, and that she said that to-day it devolves on everyone to fight. For thirty years this helmet was worn by the most valiant soldier her father, now dying without resources. Juana, knowing of the terrible war, demands the helmet. Her father thinks it craziness, but Raimundo says it befits her brow of alabaster. Thibault complains that Juana's coldness wounds his heart. He describes the terrible condition of things, saying that perhaps soon they will be in slavery. The king is running from his vassals. He is prescribed in his own kingdom. His nearest relative commands the hostile army. His own mother encourages the islanders (English). Thibault wishes to protect his daughters, exclaiming that in times like these, riches are of little worth; the



low be (mirrored) Christ himself. The old man's face, crossed the hand with which the old man had struck him, and looked around for his last comfort for his consciousness, and grace for his soul. The old man embraced him religiously, and with a paternal kiss, received him again from his consciousness. Together they went to his house where his daughter waited for him, telling her that there waited for a very beautiful daughter who would love her. Happiness, after relating these events, says that there is no greater joy than that of a sick soul when it recovers its health. He refers to all the efforts to cure a sick body, and the carelessness with which one regards soul sickness. It is to be cured, nothing less is needed but love to come to him with his infinite power. Happiness says if there is anything which afflicts so much as to be evil, it there is anything which brings so much joy as to be good. Happiness responds that this joy comes from Heaven. Both men have been made whole spiritually at the same time. Happiness and Jesus love each other and are welcomed as son and daughter by their father. Happiness welcomed her and stepmother who kneels by the coffin of her dead child. Happiness, Jesus, Happiness with the old man. Happiness's father blesses God.

The main teaching of the play is that of the proverb: There is no evil which does not bring some good. Very evident is the effect on Happiness and on Happiness's father of the death of the hapless little one, causing an unexpected reconciliation in a great crisis. He sees also the influence on Happiness and on Happiness of the memory of a good mother. Happiness urges Happiness not to enter ill of woman. The prominent lesson of the evil effects of sin and the consequences is emphasized, also the joy of forgiveness and reconciliation, the effect of belief in God. The play presents a lesson against the death and is this respect may be compared with the plays of Shakespeare and Molière. There is the great lesson of the need of the immortal soul of every, this need being of far greater importance than that of the body, to which so much attention is paid. We come now to the largest division of Tennyson's plays. It will include the plays in which, though the title is not a proverb, the general ethical teaching is prominent.

# THE END OF THE WORLD (1847)

THE END OF THE WORLD (1847). Tennyson's first literary success consists of a prologue and four acts. In the prologue appear Happiness, her two sisters and the lovers of each. Happiness, Happiness's lover, suggests her of sickness, and she says she will love him as a brother. Her father, Happiness, a prosperous countryman, appears with a warning in his hands, telling them that in the palace a young man has given to him, and that she said that he devoted on everyone to fight. For thirty years this warning was worn by the most valiant soldiers and later, now dying without resources. Happiness, knowing of her father's war, commands the sisters. Her father claims it is sickness, but Happiness says it is the bar of a disaster. Happiness complains that Happiness's soldiers would his heart. He describes the terrible condition of the world, saying that perhaps soon they will be in slavery. The king is running from his vessels. He is persecuted in his own kingdom. His nearest relative commands the hostile army. His own mother suggests that Happiness wishes to protect his daughter. Happiness (Happiness). Happiness wishes to protect his daughter; the exclaiming that in times like these, riches are of little worth; the



true treasure is in the heart.---Then he promises land, a home, and flocks to each, recognizing the kindness and justice of God, blessing his children, and giving an exhortation: "Right let us be in our works, pure in our thoughts, and let us give God in return lives free from every stain." All are pleased, but Juana prefers to keep her thoughts on celestial things. In them is pictured the goodness of God whom she adores. Her interest is not awakened until her father, at the request of Raimundo, Juana's lover, describes the condition of the war. The English have triumphed in two combats and are besieging Orleans. It is Raimundo who exclaims against the terrible internal division which turns arms against one's own country. Thibault says that the queen, Isabel, has seen the destructive fury of the English kindling against the son whom she carried in her bosom. Salisbury, Lionel, Talbot direct the invincible besieging arms, and have sworn to hand the maidens over to dishonor and to sacrifice with the sword. Towers have been erected, mines have been opened. The king has fixed his court in Chinon as all his resources abandon him. Juana exclaims, "Let Lionel tremble, Salisbury and Talbot, enough of fear!" Her father expresses his view, that as they know nothing of methods of war, it behooves them to wait in silence, turning their attention to pacific pursuits. As soon as overthrown, their cabins will rise again, and another May will make other grainfields bloom. Juana alone bids farewell to the happy valleys of her childhood where, as a shepherdess, she guided her flocks. She goes to guide another flock over fields of battle. He who on the heights of Horeb appeared to Moses, He who gave David's arm sufficient strength, He who in His might shows Himself the friend of shepherds, has told her to give testimony of Him over the earth, saying that never shall the child of her bosom give her the kiss of innocence. She says that the hand of the Lord calls her to the tumult of war.

In Act 1 we learn of the murmurs of the soldiers who have not received their pay, the discouragement of the French leaders, and note the words of the king to Inés, "Come, my dear refuge, nothing has been lost since you still live." We see the generosity of Inés who gives all her jewels, and bids that all her castles and lands be sold to appease the soldiers and carry on the war. After victory conscience will bring reward. She then encourages the king to fight for his country. The king tells her he has sent the faithful Dunois who will make the Duke of Burgundy consider how he is going to stain his honor and forget his duty by fighting on the other side. Magistrates of Orleans come to inform the king of the desperate condition of the city which has signed a treaty with the English, in which a promise is made to hand over the city in twelve days if a powerful army does not come to save it. Xaintrailles is dead. While he lived no one thought of such a thing. The king refuses all help saying: "I lend aid who do not succeed in keeping privations away from myself!" Dunois returns to tell the king, "Only your sword can aid us now; he (the duke of Burgundy) does not yield to the supplications of his king." Dunois also says that the duke of Burgundy demands that Duchatel wash his honor in the tomb, calling him the slayer of his father. Things are in a terrible condition. The king learns from Dunois that the child Enrique of Lancaster is on the throne; the king's mother passed the



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child from her arms to the throne of the king's father. The king declares that she (his own mother) unmerciful to first love nurtures the foreign shoot in her serpent's bosom. Three brothers, he says, he has lost by crimes of one mother, and four periods of five years have kept his father in a delirium. Dunois tells him that on the earth it is the duty of a monarch to be an angel in peace and a tiger in war. What nation, he asks, is not to love to give its blood for its honor, and what happier fate than to die for freedom's sake? Dunois, after telling the king (Carlos) that he (Carlos) has not been begotten for war, says that sooner than Orleans shall succumb, he (Dunois) will find in its walls a tomb, and in the tomb liberty. The king wishes to give up his crown and go to the Loire, though Inés protests. Duchatel bids him make peace with the Duke of Burgundy as thus alone can his country be saved, and it devolves on him to save her. When the king replies that Duchatel's blood is the seal of his alliance the brave warrior responds: "Here is my head----happy he who with his blood can save his country." The king, throwing himself in his arms, says: "For all the world I would not give one of your hairs." Inés, at the words of the king in regard to there being happiness for them on the other side of the Loire, weeps, and the king says: "Weep, weep, my life. Tears are the lava of the volcano of the heart, and it is necessary to pour them out." After complaining against God the king exclaims: "What do I say? Eternal God, pardon asks the one who awaits more sufferings to love Thee more." At this moment of submission comes the cry: "Glory to Juana de Arco!" The king learns that the hands of a maiden gain the victory, and exclaims: "The Redeemer protects us!" Juana, in answer to the questions of the Grand Chancellor, tells of her vision of the queen of the angels who gave her her banner and sword, bidding her overthrow the English. She has obeyed, and the enemies have fled on beholding her. Juana asks the king, "How are your hands employed? See that God curses slavery and wishes the peoples to be free." The king tells Juana that she (Juana), whose eyes see his soul, knows that he already was yielding to his destiny, that she recognizes his humility. She replies that in heaven the humility of the great is resplendant, also that because he, the king, touched the abyss with his foot, the Eternal One raises him to the clouds. She promises him success. The king says that Juana shall command his armies and offers her the sword of the high constable. Juana bids them give her a white banner in the centre of which is the image of the Virgin mother with the child Jesus in her arms. A page arrives to say that his officer requests that Orleans be handed over at once; that they may count on his honor and clemency. Juana refuses, and kneeling, calls on God for help, asking that He permit her to sing the divine song of glory, liberty, peace, and joy. The phrase "Victory or death" is on the lips of all.

In Act 2 we find troubles between the English general and the Duke of Burgundy who has left the forces of Carlos. These difficulties queen Isabel patches up, and the Duke of Burgundy says that lightning will overturn the worlds before Carlos, the king, will receive his friendship. Queen Isabel says: "A woman conducts the







enemy, a woman opposes herself to his fury." The Duke of Burgundy tells queen Isabel that her conduct with her son neither God nor man approve. He says that he is avenging the death of his father, and Lionel gives as his reason that he wishes to see his country queen of the world. The queen says that the wretch (her son Carlos) condemned her to banishment. The Duke answers that a father, the entire world dictated such an order. The queen, who desires vengeance on her son, tells the English colonel and the Duke of Burgundy not to fear that she will abandon them. Juana meets in combat the Duke of Burgundy who tells her to die, but Dunois, armed with a tiger's skin, bids him contend with men. Juana checks Dunois, telling him that vengeance is not making the blood flow. Both Dunois and the Duke of Burgundy are from the same fatherland says Juana, and she (Juana) rocked her woody nest in the same country. She succeeds in winning back the Duke of Burgundy to the cause of his own country and king; but when the Duke of Burgundy hears the voice of Duchatel, the slayer of his father, Juana has to execute again the duties of peacemaker, and Dunois begs the Duke to sacrifice something on the altar of public good. The Duke of Burgundy, called "The Good" forgives Duchatel, and the king, with united forces is ready to defy the world. Juana remains alone to give thanks to God. Lionel, the English general, meets her and lifting the visor of his helmet defies her. She bids him run and exclaims: "May I not know that your life was in my hand!" Lionel answers: "Let yours end it and then I swear to run." Juana, thus incited, unsheathes her sword saying that she will punish his pride. Their swords cross and Lionel is disarmed. Juana goes to precipitate herself over him, but stops exclaiming: "Never in vain struggle!" She bids Lionel flee. He sarcastically asks: "You wish to pardon me? I refuse your kindnesses. Who has detained your arm?" "Compassion", answers Juana. "When did such sentiment serve as shield for the one who conquered?" asks Lionel. Juana exclaims: "Oh! What a horrible truth, come, it is necessary. Why do I hesitate?" Then, lifting her hands to heaven, she says: "Tear my heart in pieces, but let me respect his." The dastardly Lionel says to himself: "What a ray of light! Let me try. Perhaps victory is secure", then aloud to Juana: "Throw away this fierce armor which God did not put in your hands. Come, as to make your happiness, I swear eternal love." Juana tells him to hush, and later exclaims: "What anguish, what torment!" Then Lionel thinks it better to try to get her sword. Juana bids him flee. He answers that all his delight he finds on expiring at her side. Juana says: "Save yourself. If you succumb I bury myself in your ruins." Lionel saying, "I obey" gets nearer Juana and wrests from her her sword. She calls him "Traitor" and he hides as Dunois and La Hire arrive. They cannot understand the cause of Juana's hesitation, and not enlightening them, she goes away followed by them. Lionel curses his fortune saying that in the end she triumphed. When he tells the queen that he is loved by the triumphant Juana and exhibits her sword, falsely saying that she left it in his hands as a pledge of inextinguishable love, the base queen suggests to him that it is the belief that Juana is sent from heaven, not simply her presence which inspires fear, and bids him go to Reims and tell all the people that the one whom they believed a maid from heaven is a deceitful serpent from hell. She bids him tell them of her passion







and show them the accusing sword. Lionel agrees.

In Act 3 we find Juana's sisters with their husbands waiting to see their distinguished sister. Amid the throng in the temple Juana shows the greatest sadness. Her loving father waits, longing to get her back and keep her. She steals out of the temple to get air and meets a loving welcome in her father's arms. She would gladly exchange triumph for the peace and love of her home; but she answers the sad lament of her father with the statement that there are still English to overthrow, and bids him not to oblige her to be unfaithful to what she pledged God one day. Sadly her father bids her receive his last farewell and Juana bids him see that God is first. In a soliloquy Juana exclaims in desperation: "Yes, I adore him. In vain I struggle. All my soul is his. Let no one know it----Lionel never may my eyes see thee again----The blood of the enemy would be balsam for my anguish." In the church later the Grand Chancellor exclaims: "Glory to the Maid of Orleans!" The king asks her if she is an angel of light or belongs to the race of men. Lionel advances and tells the throng that Juana de Arco, at his mere wish, lifting up his banners, would throw the king in the dust. A hundred victories his arm would gain, he says, and if he should return her accursed love the palm of victory would belong to his country. He exhibits Juana's sword, saying that it is a wicked gift of her impure love. The king calls him an imposter. Dunois says he lies. Juana is urged to speak in her own defence. Lionel insolently bids her look at him face to face. It thunders, and the people flee in terror. Dunois says: "You and the storm I defy. She is pure as the most brilliant star"; and he throws down his glove as a challenge. The Grand Chancellor asks Juana: "Are you worthy of the soul God gave you?" Juana, yielding to her desperation, answers: "No, no, a thousand times no; I never was. In the voice of that mutinous monster the very devil infuriated accuses me, the harsh voice of the Eternal one accuses me----Run, run, your doubts condemn you, my touch and my breath envenom you. But if any mortal in spite of himself, comes to pity my sad lot, let him come without delay, with a strong hand and wrest the heart from my breast." The Grand Chancellor wishes Juana's death decreed, but the king is merciful. He bids Juana go freely from the city, and sends Lionel away free, also telling the latter that soon he will see him in the strife. Juana's father, Thibault, meets her and they embrace tenderly.

In Act 4 we find that the queen Isabel with six men had lain in wait for Juana, and finding her with her white haired father who tried to defend her, they knocked him senseless and took her prisoner. Lionel tries to tempt Juana with the honor she will receive if only she will join the English cause. She will not be bought, though dishonored by her own people. The English captain tells Lionel that a hundred of the enemy wish to form part of the English army. They are discouraged and with no devil to lead them, and also out of sorts with the king because he banished Juan de Arco. Lionel takes precautions in arranging them as he fears treachery. He leaves Juana in chains in the care of the queen, Isabel, and a sentinel. The captain, at the command of the queen, mounts the wall and describes the combatants and the deeds of war. Juana exclaims: "And a woman alone enchained I am the cause of so terrible carnage." In desperation, wishing to get away from her chains and aid, she cries to God for help. The







sentinel, who is her father in disguise, rushes to Juana and removes the chains. Juana is astonished, but takes the sword he offers and rushes into the combat. The French soldiers follow her. Dunois comes and tells the queen she is his prisoner, but respects her wishes as she is the mother of the king. He saves Thibault. Four soldiers bring in the mortally wounded Juana on a stretcher adorned with shields and banners of the enemy. Thibault, her father, throws himself on his knees and begs God to take his life in exchange for hers. Juana revives a little, and on being told that she is among her own people, in the arms of her king, she declares, lifting her eyes to heaven that she loves him above all things. She recognizes all, and seeing the banners she asks for hers. The king, taking it from the hands of a soldier, gives it to her, saying, "To-day I wished to break your chains and return it to you." Juana bids them all farewell, saying: "Grief is fleeting, joy eternal", and dies.

As I have studied this play it has seemed to me that its greatest lesson was that of patriotism, represented by Juana de Arco. It is true that she quailed before the English general Lionel, not from fear, that was not in her nature, but because her woman's heart refused to deal him his death blow, thus losing an opportunity to lessen the number of the enemies of her country; but no human being is perfect; and, when banished by her king, how nobly did she refuse Lionel's offer of power and position if she would but join the English enemies of her country! And at the end how she proved her loyalty by rushing into the combat, followed by the French soldiers, and putting the English to flight! Juana's faith in God, her prayers and reliance on Him are very evident. In her are illustrated the value in war of a fearless leader whose reliance is on God. There are many lessons taught by this play. In the making up of the quarrel between the Duke of Burgundy and Duchatel we find illustrated the sacrifice of personal hatred on the altar of the country's welfare, a most essential factor in the promotion of the general good especially in time of war. We see the deplorable condition of a country divided by civil strife. We note the example of Inés in giving up her jewels, castles, and lands to pay the soldiers and help the country to win, and are told by her that conscience will bring reward. We are taught that a king's duty is to be in peace an angel, a tyrant in war. We are reminded of the close of VIRGINIA (Nueva Edición) in the words of Juana: "Vengeance is not the shedding of blood." We are taught the value in heaven of humility on the part of the great ones of earth. We are told that "Happy is the one who with his blood can save his country", and asked, "What nation is not to wish to give its blood for its honor?" and, "What greater happiness than to die to be free?" Thus is patriotism emphasized. Early in the play we are taught that it is never too late to better the past. Juana has earlier bidden her father to see that God comes first, and her last words are a fitting close for the life of one who has carried out this principle. They are: "Grief is fleeting, joy eternal."

#### LA ESPERANZA DE LA PATRIA (1852)

LA ESPERANZA DE LA PATRIA (1852), a loa, or short dramatic panegyric, has only one act and presents the personified qualities of







Religion, Justice, Liberty, Knowledge, Valor as against Anarchy and Despotism in communication with Spain. There is also a chorus. The latter in the opening words speaks of Spain's past suffering and asks if there will come a star to dissipate the dark shadows. Spain hears and speaks of how her sons drove out France, and then a deep sea of Spanish blood again reddened the soil. She pictures the horrors of civil discord, and prays to God who gave the sceptre to Isabel to make a new shoot bud and grant succession to the royal throne. In the second scene Spain kneels in the greatest abstraction, the chorus bids the heroic nation to hope in God. Religion with her right hand on the head of Spain, says she carried the prayer to the throne of the Creator. Spain, recognizing the balsam of peace and comfort of Religion in her deep wounds, says to Religion that she suffered so many years of terrible pain that her heart vacillates in shadowy doubts. Religion replies that misfortune is not eternal and assures her that the great Mercy will give peaceful fruits to the throne of Isabel. Religion bids Spain to hope in God, and, the words of the chorus louder and then dying away in the distance are; "Hope in God." In answer to Spain's call the famous virtues, Justice, Knowledge, and Valor appear as descending from heaven. From them Spain asks blessings for the promised child of Isabel. Valor promises to enkindle in the offspring's breast "the noble fire which exalts the soul when the mortal fights for his rights, and gains in just strife the warlike palm" and to leave engraved in the child's memory the valiant names of thousands of Spaniards; but if vile animosity leads the offspring to resort to vengeance to satiate wrath, Valor will give the reminder that heroism does not depend solely on struggling and conquering in war, and the offspring will gain self-control and forget the grievance! If high Heaven shall will that a dame shall succeed the peerless matron, she shall be taught of Molina and Sancha. Spain shall be the chosen country of Valor. Justice promises to fix her throne in the offspring's heart and that ill will shall be a servant and reason mistress. Through justice shall Spain's heir file the links of clever perfidy, put a stop to treacheries, and make envy mute. Rejecting vile gifts of flattery Spain's heir shall be a lash of evil and guerdon of good. To tender compassion never shall this heir oppose resistance. Mercy has so much power pardon is so beautiful. So shall malice be trampled upon and the law triumph seeing on the throne of the king the altar of Justice, Knowledge, or Wisdom who receives inspiration from God, who has girded with laurel the temples of Homer, Virgil, has inspired Herrea, Lope, Calderon and Cervantes, and triumphed over martyrdom in Galilee, will give the cup of blessing to Spain's heir. Spain, who has listened full of jubilee, goes to the palace. On the steps she is stopped by Anarchy in disguise, who tells her that this joy is fugitive and hope a shadow, as Anarchy's power still exists in one and another hemisphere. Then Anarchy, to frighten Spain, pictures the horrors under her regime where happiness is changed to dread, love to hate, liberty becomes license, greed conquers law and force authority. Spain disdains this infernal fury. Then Despotism comes out and takes her stand with Anarchy, saying: "When you have triumphed I shall have the way open. Always at the







bolt of your ill will the nations succumbed and always were your ashes the foundations of my throne. Spain bids Despotism with the curse of Spain return to the abyss from which she came. Despotism tells Spain that the latter, proudly but in vain tries to get away from her, that all Spain's sons shall groan under her sceptre, and describes the terrible conditions under her rule. Spain replies that he who has been born a Spaniard never submits to the chain, that her people never will endure the evils of Anarchy. At last Spain in doubt from the fears implanted by Anarchy and Despotism that the implacable Avernus will wither her joy in the flower, appeals to God for help. Religion in answer bids Spain remember that on the earth hope is happiness and salvation faith. Now Spain does not doubt, but Despotism and Anarchy begin to tremble. Recovering, Anarchy and Despotism ask whoever could or dared oppose them. To this Liberty from within responds, "I". Spain bids Liberty arrive as she believes she hears God's voice in her. Liberty stretches out her hand to Spain and says: "The whole world cannot separate us united". To Anarchy's question: "Under the protection of your name how many times did I not conquer?" Liberty replies that she never gave the victory to Anarchy. When Despotism asks who did, Liberty replies that it was the vices of men. At last when Despotism says: "To-day your pride is to remain subject" Liberty cries, "Crazy audacity", and Spain says: "Spain never provokes but always admits the challenge." Then with Liberty calling to holy heaven to protect, Spain and Liberty get ready to fight Anarchy and Despotism. In the last scene a cradle is shown sustained by Wisdom, Justice, and Valor. In it reposes the princess of Asturias at whose feet lies watching the lion of Castile. The queen, doña Berengalia, kneeling near the head of the cradle goes to place the royal crown on the temples of the princess. At the opposite side Isabel the Catholic standing, touches with the point of her sceptre adorned with flowers, the heart of the recently born princess. Despotism and Anarchy give a howl and fall on their knees, concealing their faces in their hands. Religion tells Spain that God rewards the one who hopes in him, also that this fair, pure flower, whom already Spain's people adore, is the beneficent aurora of a sun of eternal happiness. Liberty says to Spain: "The glory of which to-day you boast more closely links our bonds." Spain bids Liberty come to her arms. They embrace; then Liberty kneeling while still embracing Spain thanks God, and Religion, taking a position between both, and putting one of her hands on the head of each (Spain and Liberty) exclaims: "Always sisters!"

There are many teachings from this play; the value of prayer, the comfort of religion, and trust in God emphasized by the chorus, the horrors of civil discord which "extinguishes every noble sentiment", the value of wisdom, justice, and valor, and the worth of a government with these as a foundation, the horrors of despotism and anarchy and the close connection between the two, the exhortation which religion gives Spain not to forget that on the earth hope is happiness and salvation faith, the lesson that often disguised under the name of liberty anarchy has triumphed, while the real causes of anarchy's conquests were the vices of men, and the



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 kneel the Catholic nobles, touched with the point of her sceptre  
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lesson of self-mastery seen in other dramas of Tamayo, (cp. LANCES DE HONOR, VIRGINIA(nueva edición) ). This last lesson, as stated in LA ESPERANZA DE LA PATRIA, is given by Valor: "If vile animosity in your hearts takes root and strives to satiate its wrath, my lips shall remind you that not solely on struggling and conquering in war does heroism depend, and you shall succeed in mastering yourself and shall forget the grievance."

### ANGELA (1852)

It is in his introduction to ANGELA (1852) that Tamayo gives us his conception of the moral purpose of the drama already quoted. In the same introduction he says farther: "With this view it will not seem strange that I have proposed in the present drama (ANGELA) without expectation of gaining it, to paint evil tormented by the furies which it itself engenders, plotting its own ruin, blinded by the invisible hand of God in order that it may be punished by its own, and finding at death, in repentance the peace which it had not enjoyed, the happiness of justifying innocence, the comfort of seeing itself caressed by ~~its~~ generous victims, the hope of blotting out with profound contrition of soul at the instant of death the stains of a whole lifetime of crime. First, the justice of God, then His mercy greater even than His justice."

The plot of this five act play is as follows. The prince of San Mario, Grand Chamberlain, of poor and obscure parentage, had gained his position and title by marriage with the princess of San Mario, who fell in love with him. He would have lost the title and property which would have gone to the next of kin, Conti, if his wife had died without offspring. When she died he, with the connivance of Araldi, doctor of the palace, palmed off on the world a baby boy, child of his wife's head waiting maid, saying that his wife died on giving to the world this beautiful boy. Conti, though unaware of the fraud, has always been jealous of him, and both are rival candidates for the position of prime minister. The duke and the nobles, who reject the prince because of his ancestry, desire that Conti have the position. The prince tells Araldi that this will not matter if the duchess opposes it, as the duke obeys his wife, and the latter is a blind instrument of the haughty Condesa Adelaida. The report is that when the duke, father of the present duchess, died he called his daughter and the Condesa to his bedside, and recommending to the countess to watch tenderly over his daughter who was to be an orphan, ordered the latter to follow the counsels of the other. There had been much gossip as to improper relations between the duke, who was a widower, and the countess, who thus had an unsavory reputation. The prince explaining to Araldi that the condesa Adelaida loves deliriously Conrad, the supposed son of the prince, tells them that he had an interview with the condesa Adelaida, in which she promised to aid him to secure the position of prime minister, that the duchess assured him of the hand of Adelaida for Conrad, telling him that the day on which the marriage contract should be signed the duke, her husband, would sign an official paper appointing him to the desired position.

When the prince tells Araldi, the doctor, of his plans the latter







informs him that Conrado loves a poor girl, humble, but beautiful as a pearl, Angela, maker of artificial flowers. Araldi assures him that their interviews have been innocent and pure, but that they love each other deeply. He knows this because by listening at a secret door unopened for years, between his home and that of Angela, he has been able to hear. This door he had built years ago to connect with the little house next to his, where lived at that time a young woman with whom he had improper relations, thus concealing his true character, and keeping his position as doctor of the palace. The prince then proposes to sacrifice his supposed son for the advancement of his own ambition; and he and Araldi, who already are leagued in the deception in regard to passing off Conrado as the son of the prince, plot to kill Conrado's love for this girl, the prince saying that jealousies, sons of love, are the only ones which can kill their father. There is a despicable character, the Marqués de Pompiliáni, whose delight it is to ruin young girls, and who has not been able to get Angela. The Marqués has a grudge against Conti and does not wish him appointed. Working on this dislike and arousing the self-conceit of the Marqués in not being able to conquer the pure Angela, the wicked prince arranges with the Marqués for his entrance through this secret door into Angela's home when she is alone. He also tells him that Conrado is to marry the Condesa Adelaida; and the Marqués spreads the news. Then the Príncipe tells Conrado of his arrangement for him to marry the Condesa. Conrado is inflexible, saying to his father: "Take my life which pertains to you, honor is an emanation of the soul, and the soul belongs to God."

Angela's mother, who has not approved of the courtship of her humble daughter by one of high estate, brings her the news that Conrado is to marry the Condesa. Angela cannot believe it; but her mother, by appealing to all she has done for her, wins her promise to say a final farewell to Conrado. Magdalena, mother of Angela, is called out purposely on a fake errand, and the Marqués enters the home of Angela by the secret door. Astonished, she repulses him. They see Conrado coming and the Marqués, unable to get back through the secret door and afraid to meet Conrado, hides, with the consent of Angela, in one of the rooms. The latter fears that Conrado's fury will compromise all and so consents that the Marqués hide. Conrado enters with a man weak from hunger and fatigue who, taken prisoner in war, has been in a dungeon for some time. Angela and Conrado both assist him, and Angela says: "There is no greater comfort for a poor man than that of helping another who is poorer than he." Conrado asks Angela if she loves him. She hesitates, knowing that the Marqués is hearing the conversation. Conrado tells her of his father's plans and suggests that they two go away with her mother, saying: "The protecting glance of God shelters the entire world." She tells him that according to the will of her mother they see each other for the last time. Conrado wishes to enter the room where the Marqués is, to talk to her mother. She tells him her mother has gone; but her agitation, and the fact that he thinks he has heard a noise there, make him insist on entering, and he finds the Marqués. At this time Magdalena, Angela's mother, returns and the Príncipe de San Mario arrives. Alberto, the man assisted by Conrado and Angela, recognizes in the Príncipe de San







Mario the man who, by the most seductive promises and terrible threats, induced him to give up his son. The **Príncipe** orders Conrado to leave forever the home where two lovers are tolerated, and throws a purse of gold on the table. Angela tells him he has insulted her mother, he is a wretch, adding: "It is an achievement of all cowards to outrage the defenceless. Honorable poverty has no price," and throws the money at his feet. The **Príncipe** has Magdalena, whom he has provoked to speak against the duke, arrested in spite of the pleading of Angela, who begs to go in her stead. Conrado follows Magdalena. This leaves Angela, to whom Alberto tells his story, including the reason of his becoming a soldier running away to escape death at the hands of Araldo and the **Príncipe** who were planning to shut the secret in the grave with him. He and Angela discuss as to whether Conrado would be happier knowing the truth, and on the advice of Angela decide to keep quiet for the present. After that "God will open a way" Angela says. The **Condesa** Adelaida comes to see if she can find out from Angela who is the lady Conrado comes to see in her street. Angela tells her troubles and is astonished to find that the **Condesa** is the great lady, whom, as she tells her, Conrado does not love. In answer to the question of the **Condesa**, "Do you wish to compare yourself with me?" Angela answers: "Yours is the inheritance of a name, mine the acquisition of a reputation for purity. You pride yourself on the good of another, I on the good which belongs to myself alone. I have no shameful recollection to embitter my existence." At this the **Condesa** is ashamed and turns as red as a poppy. Finally she asks Angela if she knows that there is nothing more terrible than a jealous woman, to which the latter responds: "Nor anything more generous than a loving one." "Love is the origin of all crimes", adds the **Condesa**, "And spring of all virtues", supplements Angela. At last the **Condesa** overcome promises to aid Angela, saying, "I am suffering much,--but I have found a means of reconciling myself with myself, and this is more than all. This love is a punishment which heaven sends me. I accept the expiation."

Angela hopes to get her mother free and thinks that then she should go away. The despicable **Príncipe** comes to Angela alone and only on one condition will save her mother, that is, that Angela at his dictation write a letter to the **Marqués** de Pompiliani, in which she accepts the gift he sent her and grants him a date. He threatens her if she lets Conrado know the truth about this letter. The latter enters, but Angela bids him go. He sees the diamonds, gift of the **Marqués** and hears three hand clappings sign of the **Marqués**. Forcing Angela into another room, he puts out the lights as he hears some one coming up and thinks it probably is the **Marqués**. The latter astonished and afraid of Conrado, gives him the letter, and Conrado bids him to get out. Then Conrado accuses Angela of deceiving him. When he questions Angela as to who has written the letter, and the latter begins to tell him, the **Príncipe**, who has entered by the secret door, seizes one of Angela's hands and threatens her. Angela answers in terror: "I have written it--I--" Conrado, calling Angela a traitoress and saying that the next day he is going to seek death in combat, throws the letter on the



Mario the man who, by the most seductive promises and terrible threats, induced him to give up his son. The Prince orders Conrado to leave forever the home where two lovers are separated, and throws a purse of gold on the table. Angela tells him he has insulted her mother, he is a wretch, adding: "It is an achievement of all cowards to outrage the defenseless. Honorable poverty has no price," and throws the money at his feet. The Prince has Magdalena, whom he has provoked to speak against the duke, arrested in spite of the pleading of Angela, who begs to go in her stead. Conrado follows Magdalena. This leaves Angela, to whom Alberto tells his story, including the reason of his becoming a soldier running away to escape death at the hands of Alberto and the Prince who were planning to shut the secret in the grave with him. He and Angela discuss as to whether Conrado would be happier knowing the truth, and on the advice of Angela decide to keep quiet for the present. After that "God will open a way" Angela says. The Gondas Adelaide comes to see if she can find out from Angela who is the lady Conrado comes to see in her street. Angela tells her troubles and is astonished to find that the Gondas is the great lady, whom, as she tells her, Conrado does not love. In answer to the question of the Gondas, "Do you wish to compare yourself with me?" Angela answers: "You are the inheritance of a name, mine the acquisition of a reputation for purity. You pride yourself on the good of another, I on the good which belongs to myself alone. I have no shameful recollection to smother my existence." At this the Gondas is ashamed and turns as red as a poppy. Finally she asks Angela if she knows that there is nothing more terrible than a jealous woman, to which the latter responds: "Not anything more generous than a loving one." "Love is the origin of all crimes," adds the Gondas. "And spring of all virtues," supplements Angela. At last the Gondas overcomes promises to aid Angela, saying, "I am suffering much,--but I have found a means of reconciling myself with myself, and this is more than all. This love is a punishment which heaven sends me. I accept the expiation."

Angela hopes to get her mother free and thinks that then she should go away. The despicable Prince comes to Angela alone and only on one condition will save her mother, that is, that Angela at his dictation write a letter to the Marquis de Bompallan, in which she accepts the gift he sent her and grants him a divorce. He threatens her if she late Conrado know the truth about this letter. The latter enters, but Angela bids him go. He sees the diamonds, gift of the Marquis and hears three hand clapping sign of the Marquis. Forcing Angela into another room, he puts out the lights as he hears some one coming up and thinks it probably is the Marquis. The latter astonished and afraid of Conrado, gives him the letter, and Conrado bids him to get out. Then Conrado accuses Angela of deceiving him. When he questions Angela as to who has written the letter, and the latter begins to tell him, the Prince, who has entered by the secret door, seizes one of Angela's hands and threatens her. Angela answers in terror: "I have written it--I--" Conrado, calling Angela a traitress and saying that the next day he is going to seek death in combat, throws the letter on the



ground. Angela wishes to follow him, but the **Príncipe** imposes silence. Then Angela tells him that he is not **Conrado's** father, that he is a base usurper. **Magdalena**, Angela's mother, arrives to the astonishment of the **Príncipe**, who disappears through the secret door. Angela falls into the arms of her mother and is delirious. **Conrado** cannot understand, but the **Condesa** generously assures him that Angela is innocent. **Conrado** tells the **Condesa** that he is going away. She, too, tells him that she is to leave the palace to-morrow. Later comes the news that **Conti** has gained the coveted position of prime minister, that the **Condesa** is banished, also the **Marqués de Pompiliani**, by order of the duke.

Poor Angela is incoherent, but gives out in her statements enough to make **Araldi** and the **Príncipe** tremble. They decide to get her out of the way with a poison which **Araldi**, as a doctor, will mix for her as a medicine. **Conrado**, informed of the truth by his own father, in the presence of **Conti** and others, removes his epaulets and declares that the **Príncipe** is not his father. **Conti** sends men to arrest the **Príncipe de San Mario**. Angela refuses to take the medicine mixed for her by **Araldi**, though she does not know that it contains poison. She thinks it looks just like water, and says she does not wish water. Her mother leaves the glass on the table. **Conrado** enters and Angela welcomes him, but from her delirious phrases he does not understand. He asks Angela if she loves him, telling her he is now her equal. She replies: "Yes, I love you with love pure as the dew, eternal as the soul", and then raves again. **Alberto**, true father of **Conrado**, brings the news of the arrest of **Araldi** and the search for the **Príncipe**. Through the secret door comes the **Príncipe** alone, saying that his secret is discovered. Thirsty, he sees the vase of apparent water, and as he is very thirsty drinks the liquid. The **Condesa Adelaida**, showing her true devotion, comes hurrying to the home of Angela with the news that the doctor of **Magdalena's** daughter has just been arrested. **Conrado** interrupts, asking where the glass of water is in which were poured some drops of another liquid. It contained poison. The **Príncipe** in terror tells them that he has drained the last drop, and against that poison there is no antidote. He begins to suffer pains and feels that he will die accursed. Suffering convulsions, trembling he kneels at the feet of Angela and begs pardon. Then he confesses what he has done, and begs Angela's pardon again. She gives him her hand and he kisses it. He falls into a chair and asks God's pardon. The **Condesa** responds: "His mercy is infinite." The **Príncipe** cries: "Great is my fault." **Conrado** says: "Not so great as His mercy." Then the **Príncipe** intertwines the hands of both young people, who fall at his feet as he says: "I wrested from her her reason. I return it. I stained her reputation. I rehabilitate it. I wished to separate you. I unite you. I hated you; I love you. Good-bye, I have punished myself with my own hand. Pray for me. God par----don----me", and dies. Angela has the last words which are, "My God, mercy!"

The great lessons of the play are the terrible results to which the evil of unguided ambition leads, the power and peace of repentance, the mercy of God, the joy of forgiveness, the influence of nobility of character of one person on another (Angela on the **Condesa**), and the







value of chastity which Angela guards, saying as she throws on the ground the Príncipe's offered gold: "Honored poverty has no price." In this last respect may be compared VIRGINIA. The worthlessness of riches, pride, power, ambition in the presence of the great leveler death, are emphasized in the words of the dying Príncipe. We find the effects of jealousy in destroying love, brought out so clearly in LA BOLA DE NIEVE. Conrado shows us the value of honor when he says to his supposed father: "Take my life which belongs to you, honor is an emanation from the soul and the soul belongs to God." Trust in the providence of God is expressed by Angela and by Conrado, who believes that heaven's justice is on their side. There is a lesson to parents in Conrado's pathetic cry to the Príncipe, that he had let him know so few times of any love he had for him, and another in regard to the qualities to be sought in a wife when Conrado replies to his supposed father's description of the Condesa, whom he wishes Conrado to marry, that this woman is not beautiful in anything but the appearance of her face, though rich in money is poor in virtue, though noble in rank is not noble in heart. As we have already stated Tamayo, through his happy family relationships, knew well the worth of true womanhood. A further lesson is seen in Angela's devotion to her mother and her unselfishness in regard to keeping silent as to her lover's parentage. She would prefer to renounce his affection rather than to make him unfortunate. Angela knew how to love.

#### VIRGINIA (1853)

One of Tamayo's favorite plays was his classic VIRGINIA (1853). So much did it attract him that he spent a good portion of his life on it, leaving when he died, a new edition somewhat longer, re-modeled from the earlier one. The two tragedies are based on the classic Roman story with modifications to adapt it to a Spanish audience. The theme is the sacrifice of his innocent daughter by a Roman father to save her from a beastly tyrant. We shall consider the two plays together, as the lessons taught are for the most part the same. The plot is as follows. Virginio, a brave warrior with scars which prove his service for Rome, gives his fair daughter, Virginia, in marriage to Icilio, also a brave soldier, who has been a fearless tribune, and is undaunted in his love of liberty and hatred of tyranny. The beautiful bride is conducted to the home of the bridegroom and the Roman marriage ceremonies take place. Thus, as Tamayo himself says in his introduction, Virginia is made trustee of her own honor, of her father's, and of her husband's. The counsel given in the first edition (shorter in the later one) by Virginio to the Roman bride, a modern bride would do well to heed. As we have already said, Tamayo well knew the delight of happy home relationships. Virginio says: "Understand well the sublime obligation which as mother of a family you have contracted. An error is remedied late or never. Idleness is a key to wrong. Temperate fatigue strengthens the body and at the same time the soul; useless hilarity prudently avoid; the married woman shines in the depth of her tranquil home more than in the light of the sun. Let your honor always be



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#### VIRGINIA (1888)

One of Tamayo's favorite plays was his classic VIRGINIA (1888). So much did it attract him that he spent a good portion of his life on it, leaving when he died, a new edition somewhat longer, re-modeled from the earlier one. The two tragedies are based on the classic Roman story with modifications to adapt it to a Spanish audience. The theme is the sacrifice of his innocent daughter by a Roman father to save her from a basely tyrant. We shall consider the two plays together, as the lessons taught are for the most part the same. The plot is as follows. Virginia, a brave warrior with scars which prove his service for Rome, gives his fair daughter, Virginia, in marriage to Lullio, also a brave soldier, who has been a fearless tribune, and is debauched in his love of liberty and hatred of tyranny. The beautiful bride is consigned to the home of the bridegroom and the Roman marriage ceremonies take place. Then, as Tamayo himself says in his introduction, Virginia is made trustee of her own honor, of her father's, and of her husband's. The counsel given in the first edition (shorter in the later one) by Virginia to the Roman bride, a modern bride would do well to heed. As we have already said, Tamayo well knew the delight of happy home relationships. Virginia says: "Understand well the sublime obligation which as mother of a family you have contracted. An error is remedied late or never. Idleness is a key to wrong. Temperate fatigue strengthens the body and at the same time the soul; useless hilarity prudently avoids the married woman shines in the depth of her tranquil home more than in the light of the sun. Let your honor always be



resplendent, unsullied, and if it ever is found in danger resist, struggle or breathe out your last breath. If the nuptial couch produces flowers let them find in you a tree to shelter them. The fear which the Deity (of course Tamayo has the old Roman use the plural; I have freely translated by the singular) demands, inspire in your children, their instincts direct towards the good, their understanding enlighten with the high examples of other ages, that they may adore Brutus the citizen, abhor the tyrant in Tarquin, and eagerly love to shed their blood at the holy cry of their country (the text has Rome) and liberty." Hardly are the marriage ceremonies completed when the vile triumvir Claudio comes with false news of war and the country's need of Virginio and Icilio. To the latter's cry that the country needs him, Virginia, as many a patriotic daughter of the world war, bids her husband go, fight, and die if necessary. After thus removing from the virgin bride her protecting father and husband, the lustful triumvir Claudio comes to Icilio's home. She rejects his dastardly proposals; for as she tells him (VIRGINIA, nueva edicion Volume II, page 77) her honor has no price; and VIRGINIA 1, page 65) she has said, "It belongs to men to defend the honor of their country by fighting; it belongs to women to guard intact the honor of men. Let them struggle with arms in the field, we shall know how to struggle armed with virtue here." In the first edition Icilio anxious returns in Act 2 in time to aid Virginia who a second time rejects Claudio and calls for help. In the second edition it is a friend of theirs, Aulo, who helps her, and Icilio does not return until after Virginio. Between them Apio Claudio and Marco Claudio invent the story that Virginia is the daughter of a slave of Marco and was palmed off on Virginio as his own daughter by his wife who died. Virginia bids Claudio to lance over her alone his poison but to respect the memory of the dead. The people aroused, cry for judgment and Claudio does not dare to refuse; but he declares he will take charge of Virginia meanwhile. In the first edition Icilio opposes ready to give his life, but Virginia bids him live to save her and in a low tone asks for his dagger, which she receives and conceals. In the second edition Icilio has not returned yet, and it is Aulo who would die for her and whom she encourages to live, and of whom she secretly secures the dagger. Virginio returns and can scarcely believe the news. He cries that if he is to find his daughter dishonored or dead let it be dead. Claudio, overcome with fear, consults an augur to whom he says that a woman whom he deprived of human aid called on heaven and it thundered at once. Other omens also frightened him. The augur warns him to beware of harming her, as when she dies he will die. The vile Claudio gets over his fright and goes to Virginia telling her that now no one protects her. He yields to no pleadings of hers to be better, and at last as he moves towards her she tells him that one step farther and he embraces a corpse. Saying this she puts over her breast the dagger concealed before. Terrified at the warning of the augur Claudio on his knees begs her to stop. At this point Virginio arrives to save his daughter. After telling her she no longer is alone his first concern is to learn if her purity has been stained. Proudly Virginia responds that for the first time she judges herself worthy of her



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father's embrace. She too has fought and won her laurels. The people rebellious are excited. In the new edition Icilio appears here and bids Virginia and her father come out as the people call them. Virginia says: "With honor I entered, with honor I come out." The last act has two scenes. In the first, according to a Roman custom, the accused appear in mourning garb followed by their relatives, to interest the people in their favor. Thus we find Virginio speaking of his services, Icilio and Aulo talking also, and Virginia influencing the women. In the last scene false witnesses testify that Virginia is a daughter of a slave. In the first edition Virginio tells them that every one who sells himself is a slave. There is even a female slave there who in terror and anguish gives the false testimony that she is Virginia's mother. Claudio gives judgment that Virginia belongs to Marco. The people are aroused and Claudio commands the lictors to act. The proud Virginio humbles himself and will confess that Claudio has judged wisely if only his daughter's honor may be spared. The suggestion is made that if Marco is master of Virginia let him sell her to Virginio; and the people begin to offer their savings, their possessions. Marco refuses to sell her. Others offer to be slaves in her stead; but all is of no avail. As a last resort her father asks to be permitted to embrace her. She understands, bids him kiss her brow and secretly gives him the dagger she has concealed. When he hesitates she encourages him, asking him if he is her father, and answering his question "Do you doubt it?" by saying that if he trembles she will doubt. Thus the deed is done, and the virgin bride dies at the hand of her father with these last words: "I die content," while Virginio says: "You see how I am your father!" Virginio then says to the frightened Claudio: "I to Avernus consecrate your head for this blood." Then there are general cries of "Liberty! vengeance! death!" In the second edition Virginio after saying to the frightened Claudio: "I to Avernus consecrate your head for this blood", amid the cries of "Down with the tyrant!" "Liberty!" "Vengeance!" on going to kill Claudio humbled at his feet, checks himself as if seized with a sudden thought, and sheltering Claudio says to those following him: "Not thus ought he to die. Let Rome and Virginia be avenged by the hand of the law!"

Surely in this play the ethical teachings stand out clearly all the way along. The main theme, the value of chastity, is one which cannot be too deeply impressed on the mind of youth. We have found patriotism, love of liberty and in the end of the second edition the lesson of the higher value of punishment by law instead of sudden impulse and passion. It would be well if this were remembered to-day in times and places where lynch law and mob violence endeavor to gain the upper hand. Still further, the beautiful passage already quoted from the first edition of VIRGINIA, giving the counsel of Virginio to his newly wedded daughter, might well be given the bride to-day.

LA RICAHEMBRA (1854)

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LA RICHMOND (1884)

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picture of a strong woman of the middle ages, who left a widow with estates and a fine reputation, was beset by many suitors, and after refusing them married the one who in anger slapped her face. This she did because she was so solicitous for her reputation that she would not have it said that any one save her liege lord had dared to give her a blow in the face. According to report, the marriage was a happy one. The chief characters of the play are doña Juana de Mendoza, the rich lady (Ricaembra), the Almirante don Alfonso Enrique (son of the unfortunate Maestro de Santiago, don Fadrique) bastard grandson of Alfonso XI of Castilla, suitor for the hand of doña Juana, Vivaldo one of the latter's vassals and son of a laborer, Marina, Beltrán and Melendo vassals. Beltrán is Marina's uncle. His duty is to guard the mountain. Melendo is stationed in the watch tower. There are other unnamed characters, farm hands, maids, etc. At the end of the opening scene we find the key to doña Juana's character when she says: "It devolves on woman to guard her honor and her reputation intact," and are reminded of Virginia. This lesson is emphasized in the last scene of act one where she says: "Stronger than death is the empire of honor", and we are reminded of the words of Conrado in ANGELA: "Honor is an emanation of the soul and the soul belongs to God." In the first act we learn of doña Juana's care of household duties and of her estate, of her kindness to her vassals, shown especially to Marina to whom she says that she has regarded her with a mother's affection since her infancy, adding: "Do you think that the griefs of others do not distress my heart? Let my vassals tell you that they are my children if sad fortune oppresses them." Thus she succeeds in drawing from Marina the fact that she is in love with a vassal of hers. She encourages Marina, telling her that she trusts in her modesty and bidding her entrust her hopes to her. But Vivaldo whom Marina loves, has set his affections on doña Juana, though he is her vassal. He brings her the news that the suitors for her hand, in revenge for her refusals, are damaging her territory. She replies that if a vassal thus offended her she would be deaf to acts of mercy, but an illustrious enemy who thus unbosoms himself deserves scorn. She has plenty of territory left. Time and enlightenment sweep away the arrogant acts of a fool. Her vengeance belongs to time. Vivaldo says to himself that he has only a poor hut. He brings her the mail and according to her command as her secretary takes up the letters from her suitors whom she rejects. Among them is one from don Alfonso Enrique, first cousin of the king. Doña Juana does not like the lineage of don Alfonso, and bids Vivaldo tear the letter. Vivaldo who makes many comments says among other things: "Let the one who has his soul noble be resplendent on the throne---He who gains virtue, as that one begins his lineage, and always is one's own nobleness greater than that borrowed." Vivaldo tells doña Juana that the king wishes her marriage with don Alfonso; but doña Juana replies that for her natural lord she will sacrifice her estate, her life, but never her honor. Vivaldo says to himself that he wishes that thus she may command him to tear all the letters. When doña Juana admits that perhaps no one of her lovers will triumph, Vivaldo praises love saying that it gives triumphs to the valiant, and purifies the vicious, is to man delight, virtue,



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rich lady (Nichols), the Alvarado don Alfonso Enrique (son of the  
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Alonso of Castile, sister for the hand of Juan, Vivaldo  
one of the latter's vassals and son of a lawyer, Marina, sister  
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eagerness, undaunted courage, love is the breath, the life of woman. He goes a little too far in praise of doña Juana, and she checks him. As she rejects all the lovers finally Vivaldo gains courage to tell her that he knows of one who loves her for herself, not her gold; this lover's fathers, he says were simple laborers who never enriched themselves with the blood of their brothers; they owed to their cabins their candor and their piety to the earth cultivating its bowels. Doña Juana exclaims: "I wife of a laborer!" Vivaldo replies that the Cid was an unknown soldier, and became the son of Castilla, and bids her notice that the divine Redeemer denied his favors to the avaricious prince and not to humble fishers. Doña Juana begins to suspect Vivaldo's affection for her and says to herself, "Poor Marina!" Her indignant reply disturbs Vivaldo, and he tries to make her think the lover he had in mind is a native of Burgos whose letter is with the rest. Doña Juana bids him as her secretary refuse marriage to all the rest, but to say nothing to don Alfonso. When word comes that those who are rallying to the support of doña Juana need a champion to lead them on to victory, Vivaldo begs for the post and receives it, while doña Juana asks herself: "Why is he not my equal?" She is pleased with his bearing and truly glad that he is going to fight for her, yet she trembles for him.

Don Alfonso, whom doña Juana does not know by sight, appears in the character of a page whom the king has sent, to give her by his own hand a letter. In this she finds that the king wishes to make her wife of the noble Almirante, don Alfonso, his cousin. The intrepid doña Juana bids the supposed page tell the king that a marriage is to be made by one's own conviction and not by another's caprice, also that her widowhood is to endure longer. When the supposed page still persists she tells him that her lineage is purer than the dawn, and that she will not stain it with marriage to the son of a bastard. As the page who is none other than don Alfonso, still persists, doña Juana says that don Alfonso's father consecrated to God broke his vows for the sake of a jewess. At this don Alfonso slaps her face. Doña Juana calls for her guards and the supposed page announces his identity. He is don Alfonso Enríquez, Almirante de Castilla. At once the proud Spanish lady bids her guards let no one go out, and summons her father confessor. To don Alfonso's questions as to what she intends to do, she replies that he is to be her husband, saying that if she prostrates him at her feet and makes his blood flow, the stain will not be washed from her face by his blood. She levels herself, she adds, to be his wife, and no one boldly will dare to say that one who was not her husband put his hand on her countenance. Just at this time Vivaldo returns wounded, but with news of victory. Doña Juana is anxious as to his wound, and with bitterness says that to-day she triumphs over the enemy, and binds herself to a new marriage. Vivaldo is dejected.

Beltrán uncle of Marina, confides to don Alfonso that Marina loves Vivaldo, and don Alfonso promises that she shall marry him, and that he will give a good dowry; but don Alfonso begins to feel jealous as he has noticed Vivaldo's sadness and regrets that he is to be separated from his loved wife on account of the war. He determines to ask the cause of Vivaldo's dejection. Vivaldo tells him that he was born unfortunate, and don Alfonso replies that he



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who murmurs at his lot publishes his weakness, and that each one works his own good or evil fortune. Vivaldo responds that the soldier and the captain together gain the victory; the one dies forgotten while the other lives in history. Don Alfonso answers that that which belongs to (or suits) happiness is not glorious renown; with his honor lives happily the one who knows that he has it. Vivaldo says he lacks a name; he has valor; and he who does not better his estate is not a man. He will not be able, he says, to present arms sculptured in stone, but a breast full of wounds. Don Alfonso is pleased at his valor, but counsels him not to let his ambition be eager to change the hut into a palace, as the bird crosses space well, while the fish swims in the sea. He also tells him that crazy arrogance tries to scale heaven and breaks loose in injuries when it feels its impotence. He declares it is better to acquire nobleness than to spoil that inherited. Vivaldo says that in the world dishonored gold conquers virtue, and a name conquers a heart. Don Alfonso says to himself that Vivaldo refers to him; and Vivaldo fears that he has disclosed his secret love for doña Juana. He decides to pay attention to Marina, endeavoring thus to calm the suspicion awakened in don Alfonso. Marina at first thinks Vivaldo has made her a declaration of love, but finding out her error, she tells doña Juana that a jest which plays upon truth is a fierce jest, neither does Vivaldo love her nor she Vivaldo; they are two good friends.

Doña Juana's mercy and tact are seen in her dealings with the old and injured laborers, blind, one-handed, cross-eyed, and lame, whom don Alfonso has turned out as useless. They come calling for her, asking for compassion, claiming that they received their injuries in protecting her estate, and saying that it is inhuman to cast them out. On learning from them that it is the work of don Alfonso, she stands up for her husband, and says that they shall go. When they tell her that the dominion is hers and that she governs better, she replies that there is not more than one lord there, and that is hers. She asks them who builds the church, the bridge, the walls that they may be secure, and answers herself that it is don Alfonso. When they murmur she turns to don Alfonso after bidding the throng be quiet, and privately asks don Alfonso to let his good heart speak, to let all remain there as they need him. Then emphasizing the generosity of don Alfonso, she says that he gives to one cattle, to another an estate, to another the mountain, to another he rents the orchard. She bids them see how their lord releases them from hard work and gives them rest in their old age. Then she tactfully asks advice of her husband in regard to judging a certain case. He says: "Let man counsel man but the judge only his own conscience." Again she shows her tact asking don Alfonso if he orders that no one be permitted to enter the fortress by night, that thus an old and wise custom provides. He replies that she is the mistress and for her to do as she thinks best. When she learns that he is not going to the war she arouses him to go. He asks if she is seeking his death, and she replies his life which is his reputation. She tells him that already her host is going out. If he does not go she will. Thus aroused he is eager to triumph or die in the fray. She says that there glory awaits him, and here her arms. He believes it impossible



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wrote his own good or evil fortune. Vivaldo responds that the soldier  
and the captain together gain the victory; the one does not forget  
while the other lives in history. Don Alfonso answers that that  
which belongs to (or suits) happiness is not glorious reward; with  
his hander lives happily the one who knows that he has it. Vivaldo  
says he lacks a name; he has valor; and he does not better his  
estate is not a man. He will not be able, he says, to present arms  
acquired in a name, but a brass full of wounds. Don Alfonso is  
pleased at his valor, but counsels him not to let his ambition be  
eager to change the hat into a palace, as the bird crosses nests  
well. While the fish swims in the sea. He also tells him that every  
struggle tries to reach heaven and breaks loose in injuries when it  
feels its importance. He declares it is better to acquire nobleness  
than to sell that inherited. Vivaldo says that in the world dis-  
honored gold conquers virtue, and a name conquers a name. Don  
Alfonso says to himself that Vivaldo refers to him; and Vivaldo  
feels that he has disclosed his heart's love for Dona Juana. He  
declines to pay attention to Marina, answering that to calm the  
curiosity awakened in Don Alfonso. Marina at first thinks Vivaldo  
has made her a declaration of love, but finding out her error, she  
tells Dona Juana that a just which plays upon truth is a lie  
least, neither does Vivaldo love her nor she Vivaldo; they are two  
good friends.

Don Juana's mercy and tact are seen in her dealings with the  
old and injured laborers, blind, one-handed, cross-eyed, and lame,  
whom Don Alfonso has turned out as useless. They come calling for  
her, asking for compassion, claiming that they received their in-  
juries in protecting her estates, and saying that it is inhuman to  
cast them out. On learning from them that it is the work of Don  
Alfonso, she stands up for her husband, and says that they shall go.  
When they tell her that the decision is here and that the govern-  
ment, she replies that there is not more than one lord there, and  
that is here. She asks them who built the church, the bridge, the  
walls that they may be secure, and answers herself that it is Don  
Alfonso. When they murmur she turns to Don Alfonso after bidding the  
thing be quiet and privately asks Don Alfonso to let his good heart  
speak, to let all remain there as they need him. Then emphasizing the  
generosity of Don Alfonso, she says that he gives to one castle, to  
another an estate, to another the mountain, to another he rents the  
cathedral. She bids them use how their lord releases them from hard  
work and gives them rest in their old age. Then she tactfully asks  
advice of her husband in regard to judging a certain case. He says:  
"Let our counsel man put the judge only his own conscience." Again  
she shows her tact asking Don Alfonso if he orders that no one be  
permitted to enter the fortress by night, that this old and wise  
counsel provided. He replies that she is the mistress and for her to  
do as she thinks best. When she learns that he is not going to the  
war she crosses him to go. He asks if she is seeking his death, and  
she replies his life which is his reputation. She tells him that  
already her heart is going out, if he does not go and will. Thus  
expressed he is eager to triumph or die in the fray. She says that  
there glory awaits him, and here her arms. He believes it impossible



that such a woman can deceive him. She tells him his honor is hers and they part affectionately. Vivaldo hopes that don Alfonso will die in the war. The latter, whose suspicion of him is renewed on seeing him, bids him come with him to the war and satisfy his ambition. Vivaldo pleads as an excuse that he is in love with Marina, and then don Alfonso insists that the marriage take place before he leaves for the war, but Vivaldo objects. Don Alfonso insists, but is persuaded by his tactful wife that it is prudent not to fail. When poor Marina asks who will sweeten her sorrow, doña Juana replies: "God who calms the tempests of the soul."

In Act 3 the old man Lorente comes at the bidding of doña Juana; but as he is early he talks with Beltrán who counsels him that forgetfulness is a great doctor for irremediable hurts. To kill the delinquent is not the best medicine. He who decides hastily repents slowly at the end, he says. In doña Juana we find justice tempered with mercy as is seen in the dealings with Lorente, whose beautiful daughter Constance has been seduced by Ramiro who has a wife and two little children. She tells Lorente that the judge confined to the law is to be just not merciful, and that pardon is solely in the hands of the offended, and begs him to be merciful as the death of the seducer Ramiro would plunge in crude anxieties those who are innocent. He replies: "Let him die!", adding that there never could be a greater criminal than the seducer, as the honor of woman is the key of good and evil. The old man argues that before beneficial law kings yield their sceptres, that there is no sovereign power worthy of existence without it, that the king himself if he tramples on it is changed into a tyrant. Law is the divine armour with which good conquers evil rending the impure heart of the one who robs and assassinates. He begs her to work with justice as to leave vice unpunished is to corrupt virtue. Still doña Juana pleads that mercy is so beautiful, pardon so lovely, let Ramiro in a foreign land long in vain for his country, banishment also is death. She offers Lorente any post of honor in her palace; but he says: "Give me the honor of my daughter." He refuses all offers and she signs the death sentence, saying, "It was not I who killed him, but you." The old man replies: "Not you nor I, but the law which rewards and punished." Doña Juana then says to herself that the old man is right, and then adds sadly that a man shall die to-morrow, that his widow shall be her sister, his sons shall be hers.

Doña Juana wishes to talk to Vivaldo of Marina; but he tells her that marriage is impossible because he loves another. To her questions he admits that the one he loves is not free. She reminds him that Ramiro loses his life because he seduced the old man Lorente's daughter Constanza. Vivaldi asks if the punishment is not greater if one who loves deliriously is united by an eternal bond to a being abhorred. (This reminds one of UN DRAMA NUEVO). Doña Juana asks him what he wishes her to tell him of a case in which she has no experience. He thinks she is battling with herself. She tries to attract him to Marina, painting a beautiful word picture of her charms, of the dowry she will give, and of his future; but he says it is impossible. She tells him to forget the wrong love. He asks if it is enough to will to do this and she



that such a woman can deceive him. She tells him his honor is here and they are all together. Vivado hopes that don Alfonso will die in the war. The latter, whose suspicion of him is renewed by seeing him, bids him come with him to the war and satisfy his ambition. Vivado pleads as an excuse that he is in love with Marina, and then don Alfonso insists that the marriage take place before he leaves for the war, but Vivado objects. Don Alfonso insists, but is persuaded by his tactful wife that it is prudent not to fail. When poor Marina sees who will sweeten her sorrow, don Juan replies: "God who makes the temptations of the soul."

In Act 3 the old man Lorenzo comes at the bidding of don Juan; but as he is early he talks with Beltrán who counsels him that forgiveness is a great doctor for irremediable hurts. To kill the defendant is not the best medicine. He who decides hastily repents slowly at the end, he says. In don Juan we find justice tempered with mercy as is seen in the dealings with Lorenzo, whose beautiful daughter Constante has been seduced by Ramiro who has a wife and two little children. She tells Lorenzo that the judge confined to the law is to be just not merciful, and that person is solely in the hands of the offended, and begs him to be merciful as the basis of one seducer Ramiro would plunge in crime and satisfy those who are innocent. He replies: "Let him die!" adding that there never could be a greater criminal than the seducer, as the honor of women is the key of good and evil. The old man argues that before beneficial law kings yield their scepters, that there is no sovereign power worthy of existence without it, that the king himself if he transgresses on it is changed into a tyrant. Law is the living armor with which good men guard evil, rendering the hearts of the one who robe and assassinates. He begs her to work with justice as to leave vice unpunished is to corrupt virtue. Still don Juan pleads that mercy is so beautiful, garden as lovely, let Ramiro be a foreign land long in vain for his country, punishment also is death. The other Lorenzo says good of honor in her palace; but he says: "Give me the honor of my daughter." He refuses all offers and she signs the death sentence, saying, "It was not I who killed him, but you." The old man replies: "Not you nor I, but the law which rewards and punishes." Don Juan then says to herself that the old man is right, and then adds sadly that a man shall die to-morrow, that his widow shall be her sister, his sons shall be hers.

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replies in the affirmative. He answers that it is in vain. She says that when the wicked wish to find an excuse for their vile appetites they always say that they cannot restrain them, but that they do not deceive their neighbors or themselves; the Creator of men made them free not slaves. Vivaldo says he is a slave of the affection which makes a vassal of his free will. Doña Juana replies that it is because he takes pleasure in feeling it. She bids him go back as if he advances his ruin is certain, since an abyss closes his path. Vivaldo chooses the abyss, saying that he cannot go back; between death and losing the woman he loves he chooses death. Doña Juana then says that mercy induced her to give him prudent advice, but now at daybreak he shall leave her castle forever. He is to find shelter no more in her, as her tolerance would be abetting his fault. Vivaldo pleads for compassion saying that the one he loves rejects him and he never is to conquer her coldness. He now wishes only to see her. Doña Juana bids him go from her presence; but he kneels, begging mercy. At this critical point don Alfonso enters. His jealousy and suspicions are aroused. He says that the host will soon arrive, and bids doña Juana give the order for raising the portcullis. She replies that they will raise it without her permission, as the vassal never will respect the law which the lord undid. Don Alfonso demands that she herself go and carry the order and is obeyed. He thinks his dishonor certain, that he has a treacherous servant and an unfaithful wife. He and Vivaldo unsheath their swords and prepare to fight; but doña Juana arrives just in time to separate them by putting herself between. Don Alfonso in his fury bids her get out of the way, or with one blow he will pierce her heart and that of Vivaldo. She exclaims and says that the summer sun made his mind delirious. Pointing to the servants she whispers to don Alfonso to come to himself and see who is listening. She then tells the servants he is delirious. Don Alfonso thinks he ought to conceal his grievance, admits that perhaps she is right, but says that Vivaldo has offended him; let him die. Doña Juana snatches the sword from Vivaldo and throws it away, then tells don Alfonso: "Kill him now!" Of course he refuses as his adversary is unarmed.

In the last act Beltrán complains to Marina that there is no fish so slippery as a lover, and that it is a miracle to see him caught on the hook. Marina thinks there is no hope of Vivaldo's marrying her. Doña Juana bids Beltrán saddle a horse. Then she has a conversation with Vivaldo for whom she has sent. In this conversation she tells him that he offended her husband the night before, and it is her interest to avoid the vexation he will have if he sees Vivaldo in the castle. A horse by her order, she says, is ready; let Vivaldo go away on it forever. She is deaf to all his pleadings and tells him that there can be a worse punishment than banishment; let him not see her again. Vivaldo in a soliloquy says that doña Juana sends him away because she fears him, and disdainfully prevents his speaking because a word of his would overthrow her haughtiness. He says that doña Juana feigns that she ignores his love because her defense is in ignoring it. He reasons that she in the end is a woman and perhaps his hopes are ciphered in



...in the affirmative. He answers that it is in vain. She says that when she wished him to find an excuse for their visit, she always says that they cannot resist them, but that they do not receive their neighbors or themselves; the Creator of men and their free will. Vivado says he is a slave of the affection which makes a vessel of his free will. She gives him a look as if he advanced his ruin is certain, since an abyss closes his path. Vivado chooses the abyss, saying that he cannot go back; between death and losing the woman he loves he chooses death. She then says that worry induced her to give him present advice. She now at daybreak he shall leave her castle forever. He is to find shelter no more in her, as her tolerance would be asserting his fault. Vivado pleads for compassion saying that the one he loves rejects him and he never is to conquer her coldness. He now wishes only to see her. Dona Juana bids him go from her presence; not as a knight, beguiling mercy. At this critical point don Alfonso enters. His jealousy and suspicions are aroused. He says that the host will soon arrive, and Dona Juana give the order for the castle to be fortified. She replies that they will raise it with out her permission, as the vessel never will respect the law which the lord made. Don Alfonso demands that she herself go and carry the order and is obliged. He thinks his dishonor certain, that he has a treacherous servant and an unfaithful wife. He and Vivado unhesitate their words and prepare to fight; but Dona Juana arrives just in time to separate them by putting herself between them. Alfonso in his fury bids her get out of the way, or with one blow he will strike her heart and that of Vivado. She exclaims and says that the answer was made his mind delirious. Pointing to the servants she whispers to don Alfonso to come to himself and see who is listening. She then tells the servants he is delirious. Don Alfonso thinks he ought to conceal his grievance, admits that perhaps she is right, but says that Vivado has offended him; let him also. Dona Juana catches the sword from Vivado and throws it away. Then she tells don Alfonso: "Kill him now!" Of course he refuses as his adversary is unarmed.

In the last act Soltero complains to Marina that there is no sign of alibiery as a lover, and that it is a miracle to see him caught on the hook. Marina thinks there is no hope of Vivado's marrying her. Dona Juana bids Soltero saddle a horse. Then she has a conversation with Vivado for whom she has sent. In this conversation she tells him that he offended her husband the night before, and it is her interest to avoid the vacation he will have if he sees Vivado in the castle. A horse of her order, she says, is ready; let Vivado go away and let her be forever. She is dead to all his pleadings and tells him that there can be a worse punishment than banishment; let him not see her again. Vivado in a soliloquy says that Dona Juana sends him away because she fears him, and she definitely prevents his speaking because a word of his would overturn her heart's balance. He says that Dona Juana fears that she ignores his love because her defense is in ignorance of it. He reasons that she in the end is a woman and perhaps his hopes are shattered in



his declaring to her his love. If at last he succeeds in reaching her, risking at the same time his life and her reputation, perhaps he will not find her so tenacious. He will push his way through everything. Don Alfonso is planning to avenge himself on Vivaldo. Learning from Beltrán that Vivaldo is going away with a horse furnished by doña Juana, and reminded by Beltrán that Vivaldo was to marry Marina, don Alfonso thinks that doña Juana is planning to save Vivaldo from his fury, and tells Beltrán to run and give the order that no one be allowed to leave the castle, then decides to go in person and bids Beltrán wait there. Vivaldo writes a letter to doña Juana and goes to deliver it in person as one of the accounts. Melendo who has the watch tower as his post, will not let him in. Beltrán snatches the portfolio of letters from him and enters. Vivaldo cannot stop him and goes away. Beltrán comes out angry with the letters. Doña Juana was not in the mood for accounts that day. He opens the portfolio and turning over the papers exclaims at one of them: "Think evil and you will find it." He says of doña Juana: "A rich woman, at the end if she is rich she is also a woman." Marina says she abhors and detests both Vivaldo and doña Juana as traitors. Beltrán sympathizes with her saying that the liveliest one is perhaps the one who feels more strongly. He tells her that she will find a worthy husband at last as God constrains but never chokes one. Beltrán urges that they leave with their heads up and their consciences tranquil. To Marina's cry of what hard humiliation her fatal lot brings her, Beltrán replies: "Better shame in the face than a stain on the heart." Don Alfonso, finding Beltrán and Marina weeping, discovers that Marina tries to hide some kind of a piece of paper, and gets possession of the incriminating letter written by Vivaldo to doña Juana. In it Vivaldo tells doña Juana that he loves her and that she returns his love, that it is now impossible to conceal it or to extinguish it with banishment, that she will not save his life, and will embitter her own, sooner death. Doña Juana, who knows nothing of the letter, asks don Alfonso why he has prevented Vivaldo from leaving when she dismissed him. He shows her the letter and accuses her of treachery, even telling her she lies, and that as Beltrán saw that piece of paper all Castilla will know about it. Doña Juana exclaims that the world full of envy always doubted the good, always believed the bad. She asks what the vigor of vile calumny does not trample upon, the greater the glory the more it preys upon it. She declares that where the infernal monster fixes his homicidal claw, even when the wound heals the scar always remains. She covers her face with her hands exclaiming that she merited such punishment for her excessive moderation, and says that with resolute spirit she ought to have disclosed Vivaldo's base deceit, and curses the mercy shown him. Don Alfonso, firm in his belief that she is guilty, tells her that in seeing her blood shed, his fury is going to rejoice. Doña Juana bids him wound her, saying that her life ought to end with her honor. Don Alfonso's conviction of her guilt receives a shock when she says in answer to his command to prepare to receive her punishment, that only for the one who dies guilty is death a punishment. He trembles, doubts, and bids her exculpate herself. Then calm, and







and without shame, doña Juana convinces him that she would not stain the honor of her ancestors. She says that the greater the name is, the greater ought the soul to be; it is the greatest villainy to be born great and then to be small. She speaks of her marriage with him and of her ambition to found an illustrious line faithful to the sign of the cross, to seek a new world to which to bring the holy name of God, to lift a new world from the abyss of the sea to hand it over to heaven. She curses the vile Vivaldo who thus recompenses her kindnesses, and recalls the words of the old man Lorente, who demanded the death penalty for the seducer of his daughter, that to leave vice unpunished is to corrupt virtue. Don Alfonso believes her, his love increases, and also his desire for vengeance on Vivaldo. Doña Juana catches sight of Melendo and gives him an order for Vivaldo's punishment, bidding don Alfonso not to stain himself with Vivaldo's blood. To don Alfonso's words that his greatest delight will be to avenge himself she replies that an affront is augmented with vengeance, it is washed away with justice. (This reminds us of VIRGINIA, (nueva edición) and LANCES DE HONOR). Then she says that God proves great souls to exalt them more.

It is Marina whom Vivaldo has disdained, who showing her true love for him, begs don Alfonso to save him from the death sentence imposed by doña Juana. Marina pleads most eloquently, confessing her love. Vivaldo hears both her and don Alfonso, and is overcome at the goodness of Marina and the nobleness of don Alfonso in contrast with his own blindness and vileness. Don Alfonso tells him that no one is to suppose that he let Vivaldo be assassinated because he was afraid of finishing the duel begun the day before; but Vivaldo penitent refuses to fight and calling Marina the star of his dark sight and angel of his salvation, expresses his love for her. The executioner comes; but Vivaldo refuses to draw his sword against don Alfonso who then puts himself between the executioner and Vivaldo. He tells doña Juana that forgiveness is grand vengeance, and bids her as to-day her brow gleams with new splendor through Vivaldo's fault to pardon the penitent and lift up the one who humbles himself. Marina and Beltrán add their pleas, the latter exclaiming that mercy is a child of heaven. Doña Juana asks don Alfonso if he commands it. He replies that he earnestly desires it. She responds desiring his will to be fulfilled. Then don Alfonso says to doña Juana that if she deserved praise as strong, prudent, and just, let her temples to-day put on the august crown of templanza (the virtue which moderates the passions). Don Alfonso bids Vivaldo come to the war, brandish his sword valorously there, and then live happily in the arms of Marina. Vivaldo kisses don Alfonso's hand and then full of joy turns to Marina. Doña Juana says that there is happiness only in virtue; why seek it in crime? After affectionate farewells the men go to the war eager that Spain may augment her glory striving against the English. Before he leaves, Vivaldo, on his knees, begs doña Juana's pardon, and receives it with the wish from her that God pardon him. Vivaldo voices his desire that God be with her always. To doña Juana belong the last words of the play, in which she says of herself, after the departure of Vivaldo, that if she loved him she mastered herself well.



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There are many important ethical teachings in this play. Doña Juana herself early in the play reminds us of Virginia in the play of that name, saying that it devolves on woman to guard her honor and her reputation intact, and again she says that the realm of honor is stronger than death. Of course there are few to-day, who like this proud Spanish lady, would marry a suitor guilty of this sort of a slap, that it might not be said that they received this kind of buffeting from any save their husbands; but she gives a very profitable example of honor and faithfulness to her marriage vows, in her self-control and dealings with her lover Vivaldo, which, if followed to-day, would avoid many a scandal. The old man Lorente, who insists on death for the seducer of his daughter, says: "Never could there be a greater criminal than the seducer, as the honor of woman is the key of good and evil." We are reminded of the teaching of the play VIRGINIA. When doña Juana though innocent, feels that her reputation is lost she speaks of the evil of slander, calling attention to the fact that the world always believes evil, emphasizing the gloating of calumny and the scar that always remains. She says that her life ought to end with her honor. Only for the guilty is death a punishment. The greater the name the greater the soul should be. It is the greatest villainy to be born great and to be small. Doña Juana's sympathy with the afflictions of others, her kindness, interest in, and generosity to those under her, respect for the wishes of her husband and tact in dealing with him on critical occasions are models well worth following. Mercy is one of her strong points. Her vengeance, she says, belongs to time, as time and disillusion sweep away the arrogant acts of a fool. Justice is one of her attributes. The judge is to be just, and pardon lies only in the hands of the offended. Don Alfonso aids her in this. He tells her to let man counsel man but only his own conscience the judge. She signs the death warrant for the seducer of Lorente's daughter, only after his refusal to be influenced by her counsel that mercy is so beautiful and pardon so lovely. This is after the old man Lorente's eloquent defence of law which teaches its value. He will not be satisfied with the banishment of the criminal and makes it clear that to leave vice unpunished is to corrupt virtue. Of this last teaching doña Juana thinks later when Vivaldo has so outraged her merciful treatment of him as to write the letter calumniating her character; and she uses it to subdue the impulses of her heart, and finally sentences Vivaldo to death. She shows her mercy by her promise to aid the innocent wife and children of the seducer of Lorente's daughter. Her view of marriage was a right one; that it is to be made by one's own conviction and not by another's caprice; this she claims even though the king wished to choose a husband for her, and shows her conviction when she finally marries don Alfonso for the reason already stated.

Tamayo has given us to understand that it is the mixture of evil and good in people which is in accordance with the truth of nature. Vivaldo is an example of this. We find a number of truths presented by him. He argues that one's own nobleness is greater than that borrowed, reminding us of Angela's conversation with the Condesa Adelaida in the play ANGELA. He makes a fine plea for love, claiming that love gives triumphs to the valiant, purifies the vicious, and is



There are many important lessons to be learned from the play. The first is that reputation is a very fragile thing, and it can be destroyed in a moment. The second is that honor is a very relative thing, and it can be lost in a moment. The third is that love is a very powerful thing, and it can overcome all obstacles. The fourth is that justice is a very important thing, and it must be upheld at all costs. The fifth is that kindness is a very important thing, and it should be practiced by all people. The sixth is that honesty is a very important thing, and it should be practiced by all people. The seventh is that courage is a very important thing, and it should be practiced by all people. The eighth is that compassion is a very important thing, and it should be practiced by all people. The ninth is that respect is a very important thing, and it should be practiced by all people. The tenth is that tolerance is a very important thing, and it should be practiced by all people. The eleventh is that patience is a very important thing, and it should be practiced by all people. The twelfth is that humility is a very important thing, and it should be practiced by all people. The thirteenth is that generosity is a very important thing, and it should be practiced by all people. The fourteenth is that self-control is a very important thing, and it should be practiced by all people. The fifteenth is that discipline is a very important thing, and it should be practiced by all people. The sixteenth is that perseverance is a very important thing, and it should be practiced by all people. The seventeenth is that determination is a very important thing, and it should be practiced by all people. The eighteenth is that confidence is a very important thing, and it should be practiced by all people. The nineteenth is that optimism is a very important thing, and it should be practiced by all people. The twentieth is that positivity is a very important thing, and it should be practiced by all people. The twenty-first is that gratitude is a very important thing, and it should be practiced by all people. The twenty-second is that forgiveness is a very important thing, and it should be practiced by all people. The twenty-third is that reconciliation is a very important thing, and it should be practiced by all people. The twenty-fourth is that peace is a very important thing, and it should be practiced by all people. The twenty-fifth is that harmony is a very important thing, and it should be practiced by all people. The twenty-sixth is that unity is a very important thing, and it should be practiced by all people. The twenty-seventh is that brotherhood is a very important thing, and it should be practiced by all people. The twenty-eighth is that sisterhood is a very important thing, and it should be practiced by all people. The twenty-ninth is that friendship is a very important thing, and it should be practiced by all people. The thirtieth is that love is a very important thing, and it should be practiced by all people.

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woman's breath, and life. He emphasizes the value of live lived near to nature, and the fact that the divine Redeemer bestowed his favor on humble fishers rather than on avaricious grandees. To the captain and the soldier together belong the victory, he says, yet the former has the renown. He claims that he who does not better his estate is not a man, and is eager to win laurels in the war. He is, however, an example of ambition carried too far, as when he knew that doña Juana had married don Alfonso he was in duty bound as a vassal and above all as an honorable man, to stop his attentions to a married woman; and his basely incriminating letter compromising her, shows that he had no real love for her, merely a base passion, or if he had had any it had degenerated to that. His question if it is not a punishment greater than death to be united to a being abhorred when one loves another deliriously, reminds us of Alicia in UN DRAMA NUEVO, except that in the last mentioned play Alicia did not abhor her husband. Don Alfonso in his conversation with Vivaldo presents some good, moral truths. He tells him that he who murmurs at his lot publishes his weakness; that that which belongs to nobleness is not glorious renown, as with his honor one who knows he has it lives happily; that it is better to acquire nobleness than to spoil that inherited; that each one works his own good or evil fortune. This free will of man is emphasized by doña Juana in conversation with Vivaldo when in answer to his question of how to choke the cry of love she tells him that when the wicked wish to find excuse for their vile appetites they say they cannot bridle them, but they deceive no one. The Creator made men free not slaves. To Vivaldo's statement that affection makes a vassal of his free will, she tells him that it is because he rejoices in feeling it. He is on the brink of a precipice and must go back or his ruin is certain if he advances. Vivaldo certainly had his warnings; but unheeding them he fell. We are glad of his penitence at the end of the play and that the pure, faithful, self-sacrificing love of Marina finds its reward at last. A very great lesson is voiced by doña Juana at the end of the play. It is perhaps the most important teaching of this drama, namely: that happiness is found only in virtue. Why seek it in crime? The jolly Beltrán presents some excellent moral truths. He tells us that if one thinks evil he will find it, that the liveliest person is perhaps the one who makes the best mourner. He encourages with the thought that where one door is shut a hundred are wont to open; that God constrains, never chokes one; that shame in the face caused by humiliation is better than a stain on the heart; that to kill a delinquent is not always the best medicine, and that he who comes too hastily to a decision repents slowly at the end. Marina gives us the lesson that a jest which plays upon truth is a fierce jest, and offers an example of true, unselfish, genuine love. She may be compared in this respect with Angela in the play of that name. In don Alfonso we see what might have been a terrible crime had he killed his wife through false circumstantial evidence and jealousy. But happily the nobleness of doña Juana's character is able to convince him of her purity. Towards the end of the play comes a lesson Tamayo likes to teach. When don Alfonso wishes to wreak his vengeance on Vivaldo, doña







Juana tells him that an affront is augmented with vengeance, it is washed away with justice. This reminds one of LANCES DE HONOR and VIRGINIA (nueva edición). At the very end of the play is given the lesson of forgiveness and reconciliation, and an appeal to God (as over all) for His pardon.

#### LA LOCURA DE AMOR (1856)

LA LOCURA DE AMOR. The Craziness of Love (1856), considered one of the best of Tamayo's plays, translated into Portuguese, French, Italian, and German, was very popular in Europe. In it Tamayo shows that the madness of queen Juana, daughter of Ferdinand and Isabella, was due to the outrageous treatment of her deep love by her abominable husband, and long after Tamayo's play appeared, scholars decided that this was the truth, thus proving the psychological perspicuity of Tamayo.

In the opening scene of the first act we find the loyal Almirante de Castilla assuring don Juan Manuel who takes the side of doña Juana's husband, don Felipe, that don Felipe as a man fond of dishonest love-making wishes to rid himself of a wife who is jealous, as an ambitious king he wishes to remove one who is proprietary queen of Spain. The Almirante declares he himself works according to the dictates of his conscience. The throne of Spain belongs to doña Juana, daughter and successor of her mother Isabel. He will try to avoid its being snatched from her treacherously so that her husband, the Archduke of Austria, may occupy it. Don Alvar a captain who is loved by a Moorish girl, and who cherishes an ideal, secret, spiritual affection for doña Juana, the queen, comes to see the Almirante, who bids him tell him of himself, saying that told to a friend after absence troubles are eased and joys increased. Don Alvar assures him that first he must know the truth of the news of Castilla. The Almirante tells him that hunger is afflicting the kingdom so that the most feeble provinces have to be supplied with wheat from outside, that don Felipe is exacting of the people burdensome service, and wishing to imprison doña Juana that he may give free reign to his licentious excesses. The grandees favor the king; the people abhor him and adore the daughter of Isabel. Then the Almirante gets from don Alvar his story of how with the fatigue of the journey two of his most recent wounds opened, and he was obliged to stop at an inn, where a Moorish maiden, daughter of a Moorish king, nursed him back to health; but unfortunately she has fallen in love with him, while he loves but one woman who will never know of his love. He loves, he says, an ideal, which animates his arm in battle and purifies his soul in peace. Marliano, the doctor, has tried to persuade the queen to let the king go to Burgos without her, as the latter wishes. Marliano's motives are those of a physician who thinks of his patient. At the side of the king doña Juana has at each instant new motives for anguish and desperation. The queen herself says to Marliano: "Why insist on searching in the body for that which is in the heart?" She is determined to go to Burgos and is greatly disturbed that the king does not return from "this accursed hunt." She finally tells doña Elvira that Felipe is deceiving her again, that he has fallen in love with some one, that she had her page



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#### LA LAMOUR DE MONROE (1888)

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that the madness of passion leads to disaster and isolation.  
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follow the king, and that the king went to an inn the day before. In a talk with the king, don Felipe, doña Juana tells him that in her are represented the strong feelings of wife, daughter, mother, Christian. She bids her husband give her instead of a diadem of gold a crown of flowers woven by his hand, in place of a royal palace where troubles separate them, a poor hut in which she and Felipe, her husband the king, may live with their children,--his love instead of honor and glory, and she will think she has passed from purgatory to paradise. He succeeds in making her think that her jealousies are unfounded, but later, in questioning don Alvar who has been detained in the inn, her suspicions are again aroused in regard to her husband, and she decides to go in person to the inn with Elvira to investigate. She is calm when the king bids her good-bye, letting him think that she believes he is going on business of state; then, against the advice of Elvira, she insists on their both going disguised and on foot to the inn. When Elvira tells her that a queen never should forget her station, she answers that she is nothing more than a jealous woman disguised as a queen. Some of the people grumble at the deeds of the king, speak of the queen as spending her time in being jealous of the king, talk of the report that she is crazy and long for the good conditions of the reign of queen Isabel, mother of doña Juana, saying that it is not much to die as a saint if one has lived as such. They discuss the great blessing of a good ruler, and the curse of a bad one. Only God can give virtue its due reward.

Aldara, the Moorish maiden who at the inn has nursed don Alvar, poses as the niece of the inn-keeper. She cannot win don Alvar's love, although he gives her his gratitude; nor can she discover whom he loves, but thinks he must love some one because he returns her love only with gratitude. In answer to his questions she declares her eternal hatred of doña Juana, the queen, because the latter's ancestors drove out the Moors, including Aldara's father, the Moorish king Zagal from Spain. She has always felt hatred to all Christians until her unfortunate love for don Alvar. She tells him if she finds out what woman stands between them, she will be capable of killing her. The idea that don Alvar loves the queen comes to her mind. She says she could pardon his not loving her, but she cannot, and does not pardon his loving another. The king, disguised as a simple nobleman, comes to the inn to try to court Aldara. She tells him that she is not a niece of the inn-keeper. He lets her know he is the king, but that his heart belongs to her. Aldara has learned from don Alvar that he intends to go to Burgos the next day, and that the king and queen are both going. The king tells her that if she will come to live at the palace she shall pass as one of the queen's ladies, and that he will be content only with seeing her. He already has a litter at a little distance, escorted by trustworthy men so that she can begin the journey that very night. She replies that she will think about it. The king orders the inn-keeper to have the room dark and the door open, as he and four others will come in disguise to take away the inn-keeper's supposed niece. Revealing his identity as the king, he orders the astonished inn-keeper on penalty of death to obey. The queen with doña Elvira arrives and catches enough of what the excited inn-keeper is saying to himself to arouse her suspicions. Revealing her identity she forces him by threats and promises to tell



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her the plans of the king with respect to getting Aldara away. Thinking this the day of her triumph, the queen disguised waits in the dark. The king approaches, thinking she is Aldara, and takes her hand. He is astonished and angry on finding that she is the queen, his wife, doña Juana. When he bids her calm herself, she tells him that grief also has its joy, likewise desperation its tranquillity. When he speaks to her of the risk to his honor, she retorts that we women also have our pride, our rights, our honor, that God did not make decorousness exclusive patrimony of women. The king tells her that her love borders on craziness, and is a yoke which makes him suffer. When the king reminds her that she is alone with him she calls for help and don Alvar appears, recognizes the queen, and drawing his sword runs towards the king, not knowing who he is. The queen protects the king with her own body, exclaiming that he is to kill her first, then bids him get on his knees before the king. He obeys and Aldara, peeping in, sees the queen.

In Act 3 we find Aldara, under the name of Beatrice, admitted to the palace as a relative of don Juan Manuel, and holding a position as one of the ladies in attendance on the queen, who, not knowing the trick, has taken a fancy to her. The king is to have the council assembled to prove the insanity of the queen. The brave Almirante on the side of the queen is not afraid to tell the truth, saying: "Also in the palace should the truth be told." He declares that those who are trying to make people believe that the queen is crazy are either deceived themselves or liars. Marliano, the queen's doctor, is also fearless in the same assertion, and indignant at the thought of sustaining as true that which he knows is a lie. Doña Juana thinks it will aid her cause to arouse her husband's jealousy. She believes he is too confident of her, and argues that a blessing is doubly estimated if we fear to lose it. She tells doña Elvira that she would stop loving the king if she could. But he is the father of her children, and she is trying to gain his heart not only for herself but also for them. In order to arouse the king's interest doña Juana feigns a liking for don Alvar. She is feeling happier because, as she says, the king hardly leaves the palace now. Aldara, whose heart is set on don Alvar wishes to get the queen out of the way. The king is jealous of don Alvar, not on account of his wife, but in regard to Aldara, who urges the king to put the queen out of the palace promptly. He promises not to put off doing it. Aldara says to don Alvar that in a daughter of queen Isabel, in a Christian queen, she avenges her entire race. Don Alvar replies that if one day rancor entered into her breast, it is time that it was blotted out by purer feelings. He even urges Aldara to consider how much the queen will suffer if she knows of the trick. He begs Aldara to be merciful, to be converted to the faith of the Savior; then he will be her husband and together they will leave the place. Thus does don Alvar show his pure love for the queen. But Aldara merely upbraids him, telling him that each one of his words is a hot iron which is fixed in her heart, and bit by bit proves his love for the queen, as to avoid her having the least trouble he would give up all. Aldara exclaims: "Woe for my enemy, woe for you, woe for me!" The king purposely speaks insultingly of don Alvar's captain, and when don Alvar defends him the king banishes him. Don Alvar refuses to ask



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of his captain, as the king bids him, money for the time of the absence the king gives him, saying that in honoring one who deserves it one honors himself sufficiently.

Doña Juana thinking that it is because the king is jealous on her account that he has banished don Alvar is happy; but her satisfaction is short lived as she learns that Aldara, the woman of the inn who passed as the niece of the inn-keeper, came to Burgos as soon as she received a letter in answer to one of hers, sent by a youth who was charged to see that it secretly reached the king. Doña Juana seeks and finds the letter. Doña Elvira cautions Hernán who has brought the news not to tell anyone what he has reported, as the slightest thing may be the cause of the greatest evils. The queen finding the letter has reason to believe that Aldara is one of the ladies in attendance on her, and that this explains why her husband don Felipe, is not inclined to leave the palace. She decides to have each of her ladies write in her presence and to discover by comparing the handwriting who the king's favorite is. She exclaims: "That which that woman has done is a crime. There ought to be a law to punish such faults; surely there must be one in a country where woman commands; and if there is not, I will make one."

Just at this time the Almirante with don Juan Manuel and several others comes to test the sanity of the queen, as there are reports that she is crazy. The queen listens to the Almirante when he says that great evils threaten all the kingdom, and that only she can avoid them. She bids him speak, as her mother left her as an inheritance the love she has for her people. At this the Almirante is well satisfied; but as he proceeds and the queen's interest centers on the handwriting of her ladies, and she makes some strange statements, even the Almirante is alarmed and the nobles declare that she is crazy. While waiting for Beatrice (Aldara) the queen tells don Alvar that he is a traitor because he has not told her of the presence of Aldara in the palace. The latter comes in, acknowledges her letter, and says to the queen: "You abhor me because your husband loves me. I abhor you because you love one whom I love; because you worship Jesus and I the prophet; because you are a daughter of queen Isabel and I of the king Zagal". The queen says: "Because you were born an infidel, enemy of my God, there is no greater ignominy in you nor greater vileness in him, nor can a Christian queen be more offended." The queen then expresses the wish that she might avenge herself on Aldara in a duel as men would. Aldara expresses the same desire; and the queen goes hastily to the king's room to get swords. Aldara meanwhile calls pages telling them to report to the king that the queen, dominated by her insanity, wishes to kill her. The queen returns and challenges Aldara, throwing one of the swords at her feet. Don Alvar who is ready to defend the queen begs her to desist, telling her that if people see her they will become strengthened in the idea that she is crazy. Then he tells her of the horrible plot of the king to get her off of the throne and shut her in prison forever, on the affirmation that she is crazy. The one expression of her lips is to the effect that all then would be the effect of her craziness. Then Felipe loves her. She thought that she was unfortunate and that was



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In Act 4 we find the brave Marliano, the doctor, in spite of the warning of the king determined to publish the truth about the queen, exclaiming: "Let me preserve my virtue although I lose my life!" He it is who arouses the fainting spirit of doña Juana not to give up her crown, but to stay by her needy people who will suffer under the plots of her husband and his courtesans. The Almirante has spread the news that the king is to force the queen to abandon her kingdom, and is to be declared sole ruler. Marliano says that when the evil conspire it is necessary that the good also conspire. The Almirante's rejection of the king's offer of the insignia of the order of the Golden Fleece is noteworthy. The Almirante says that undeserved favor is wages, and not reward, that he would not wish any one to say on beholding such insignia on his breast: "See, here is not the recompense of his virtue, but the price of his infamy; here is not what he has won, but the price for which he sold himself." The Almirante testifies that the queen suffers merely ephemeral attacks not of bodily sickness, but of affliction of the spirit, and declares that he has discovered the true cause of her trouble. When the king asks who can explain naturally the conduct of the queen, don Alvar answers: "I sir." The Almirante reminds the king that many are in accord to defend the queen. Marliano, the doctor, takes a solemn oath that the queen has not lost her reason; and the Almirante states that according to the will of queen Isabel only the king don Fernando would have the right to the throne if doña Juana were crazy. As the king is about to mount the throne doña Juana with crown and sceptre enters, ascends the throne first, and with sarcasm and irony addresses those plotting against her. Then she says that to love as all women do, is to love a man, a queen ought to love as God does, loving an entire people. Folly and crime it was in her to put another love before that of her people. She will weep no more over base ingratitude. Castilla is the people, Castilla is the ruler. She then shows herself on the balcony and is greeted with shouts of applause, while the tumult against the king increases. Sarcastically she tells don Felipe that it is not prudent to play with crazy people, who like her abound in Burgos, and as she leaves says: "The crazy queen salutes you."

The brave Almirante tells the king: "The hour of disillusion sounds also in the life of kings. You will mourn having cherished perfidious flattery which dazzles the eyes and poisons the heart of princes, and the selfishly interested loyalty which pushes them on and throws them headlong. You will mourn your having oppressed noble frankness and generous abnegation."

The king bids the doctor, Marliano, and don Alvar remain, dismissing the others, and in an undertone orders that two Flemish soldiers be brought to him. Marliano, on the king's complaining, responds that benefits are not to be repaid by evil actions; and the king retorts that with two years in prison he may change his view. The brave Marliano replies that on the scaffold he would think the same. The angry king tells don Alvar that it is to him and his friend the Almirante that the uprising of the people and the treachery are due, and assures him that his vengeance will be terrible.







The truthful don Alvar bids the king do with them what he wishes, but to pity the misfortune of his wife, the queen. It is her rights as wife which she has defended. That which is of moment to her is not her throne; it is to live with her husband. The king then accuses don Alvar of hurting him as lover and as sovereign, by daring to put his eyes on doña Juana, and of making known to her his secret; and don Alvar says to himself: "Wicked Aldara!" The king bids don Alvar hand over his sword, and orders the soldiers to conduct him to one of the towers, telling him that death awaits him. Don Alvar bravely answers: "Death and I have met face to face many times. I am not afraid, sure that she as an affectionate friend receives the good in her arms." The king without even the satisfaction of seeing don Alvar tremble, bids the soldiers remove him and kill him with the greatest secrecy.

When Aldara learns from the king of don Alvar's danger, she prostrates herself before the queen, who is inclined to reject her in anger. Then comes an explanation in which Aldara tells the queen that she does not love the king, that she never loved him, she loves don Alvar. She imagined that don Alvar loved the queen; that for that cause she was losing his love, and she was jealous. The queen hastening the explanation says that she wished to arouse jealousy in the king by treating don Alvar kindly. Aldara replies that she for vengeance wished to make the queen jealous, pretending to love the king. Aldara begs the queen to save don Alvar, begs her in the name of her (the queen's) God who bids her be merciful and to pardon, whom she (Aldara) says she worships from this moment as He is the God of pardon and of mercy. The queen replies that if Aldara believes in her God she is her sister; also that if she has in her breast such love for a man, she is her sister; and tells her that she as queen will save her loyal subject; and that as her (Aldara's) sister, she will save Aldara's lover, and departs. Aldara overcome exclaims: "I was killing him, she is running to save his life! The God of that woman is the true God!" When the king approaches her she rejects him, bidding him leave her alone. To his questions as to the meaning of this Aldara replies that it means that she has been the vilest of women and he the most thankless of all men; that they two have offended an angel; that heaven punishes her and is beginning to punish him. She says that the king inspires her with horror; that her heart is another's; that to avenge herself she feigned love for him. It now dawns on the angry king that the man Aldara loves is don Alvar, and he is the more determined that he shall die. On the return of the queen the king, learning that she has saved don Alvar, falls on the ground in a swoon. Aldara tells her that don Felipe knows all and that she is avenged. The queen falls on her knees beside the king and cries: "Help! Lord my life for his!"

In the last act nothing can save the king although the Almirante would be glad to prolong his existence at the cost of his own. Even those who before were conspiring against the queen now render to her grief a tribute of respect. She appears as guardian angel at the head of the king's bed and ministers to his every need







without repose. The Almirante says he has never seen human affliction greater than hers, and fears that the throne of Spain may become completely vacant. Don Alvar responds that if doña Juana is to lose her husband death will be preferable to her, that only in heaven can the just find repose and happiness. He sorrows both for the queen and for the king. The Almirante agrees urging that they forget the errors of the sovereign, and sympathize with the misfortune of the man; that they admire and bless the contrition of the dying. Don Alvar is overcome at the thought that the sad king wishes to become reconciled with him. To his question as to why he <sup>himself</sup> is not now amid the tumult of battle, the Almirante replies that it is not the part of valorous hearts to give way to misfortune. The country which is before all will soon be an orphan; for if the queen lives she will not live for Castilla. Let the king, don Fernando, return from Italy and gird on the crown again.

The Flemish adherents of the king, don Felipe, circulate mean stories that the king is dying of poison. Some say it was administered by agents of don Fernando, others that the queen gave it to him. The queen accidentally hearing this is overcome. To her question in regard to the king's health "So there is no help?" Marliano exclaims: "What cannot the mercy of God help?" The Almirante bids her "Trust in Him." The queen's intense love is shown in her every effort to save the king's life. She appeals to the doctors, she will seat on the throne one who will save him. Don Juan Manuel bids her ask aid of the Highest. In her sorrow she bids the Almirante write to her father at once, telling him to come, as Castilla is going to be without its king and queen, and her poor children orphans. The chief aim of the poor queen is to save her husband. She even regrets that Aldara is not there, thinking that perhaps the king would be re-animated if he saw her. Then in her distress she begs her dead mother to ask God that she and Felipe may die together.

In the final scene of the play at first the repentant king with momentary strength tells his wife that she will live because God ordains it, for a people who place all their hopes in her, and for their children. He bids her tell their son Carlos when he ascends the throne, that on the border of the tomb only for remorse is the condemned king greater than the rest of men. She is to say to him that if he looks on one side, he will see the evil which he did as an implacable phantom; that if he looks on the other he will be harassed and awed by the good he might have done; that if he looks toward heaven he will see between his sins and the Divine Mercy the sea of weeping shed by his people. He bids her tell their son all that Castilla suffered through him, but not the harm he did to her, that their son may detest the monarch but not abhor his father. Then the king on the verge of death says to doña Juana: "At death one does not lie. I love you." He begs her forgiveness and asks her to put her hands on his head. Overcome she complies, begging him to live for the sake of his father, his children and the one yet to be born. In anguish the king exclaims: "Life, Lord, life to make her as happy as till now I have made her miserable!" He becomes reconciled with don Alvar who kneels and kisses his hand. The coldness of death begins to come upon the king. The queen, showing signs of real insanity, puts herself in front of the king as if trying to



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block someone's passage, exclaiming: "There I see her. She is coming to take him away. She shall not pass!" With the cry to God for pardon on his lips the king dies. The queen throws herself over his body and with ineffable tenderness exclaims: "He dead! I alive! Always united!----The king has gone to sleep----Do not awaken him. Sleep my love, sleep----sleep!----"

The ethical teachings of the play are many and important. First may be given the warning of the possible effect of a husband's infidelity on the mind of a loving wife, causing insanity. This psychological truth is supported by the fact that a generation after Tamayo's play scholars decided that the insanity of the real Juana was in reality due to her husband's conduct. Then the sufferings of remorse are vividly painted in the pangs of the penitent Philip on his death bed, as he finds his now real but late love for his wife powerless to do more than ask forgiveness of God and of her, and to leave a message for his son. He now sees what he might have done and has left undone, and what he did that he should not have done. Two contrasting pictures of love are presented in the affection of the queen for her husband, that of her intense devotion to him and the jealousy which follows his outrageous actions. She would be far happier in a poor hut with him if he were loyal, and with their children, with flowers he gathered, than in the palace with a crown. The lessons of forgiveness and reconciliation appear in the case of the king and Marliano, the king and don Alvar, also in reference to the queen and Aldara, the queen and Felipe. There is further the cry of Felipe to God for forgiveness. The effect of Christian character is vividly portrayed in the influence of the queen on the pagan Aldara, and in the repentance of the latter and her conversion to the Christian faith. A strong reason for a woman's trying to keep the love of her husband is given by doña Juana who says she tries to gain her husband's love not only for herself but also for her children as he is their father. Two admirable characters of the book teaching ethical principles are the brave Almirante and the Christian doctor Marliano. In the very first scene we find that the former works according to the dictates of his own conscience and not according to the instigations of another. He declares that the truth should be told even in the palace, and fearlessly warns the king that the hour of disillusion rings in the ears of kings, and that he will repent of having listened to those who flatter him and to those who through self-interest push him on. Patriotism is another of his virtues. He cannot be bribed; his honor has no purchase price; yet he would give his life to prolong that of the king, and is ready to forgive and forget his errors as a sovereign, comfort his misfortune as a man, and bless his contrition as he dies. Sympathy is taught in his relations with don Alvar, where he urges him to relate his experiences, saying that related to a friend after absence sorrows are sweetened and joys increased. He encourages him telling him it is not the part of valorous breasts to give way to misfortune, and he bids the anxious queen to trust in God. In Marliano we have an example of a brave doctor true to his convictions and to his profession, who will not, through fear or greed, place his conscience at the feet of any one, even the king. He tells him that kindnesses are not to be repaid with bad actions; and when the king retorts that with two years of imprisonment perhaps he will change his views, he



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replies that on the scaffold he will think the same. To the anxious queen he exclaims: "What can the mercy of God not remedy!" In don Alvar is exemplified a pure ideal love. He it is who gives to Aldara the beautiful lesson of blotting out a grudge by better thoughts. He shows bravery in the face of death when he tells the king that he and death have often faced each other, and that she as an affectionate friend receives the good in her arms. He is ready to forgive the dying king. Another teaching of the play is there is a God in heaven who redeemed us all with His blood. It is interesting to note that the queen speaks of the rights of women, though not referring to them politically. She says: "We also have our pride, our rights, our honor----God did not make decorousness exclusive patrimony of woman."

#### HIJA Y MADRE (1855)

In HIJA Y MADRE (1855) we are introduced to the Condesa de Valmarín, daughter of Andrés who does not know who his parents were, and was brought up by gypsies. She is a beautiful woman who, when very young, ran away from her poor father to marry a count attracted by her beauty. The latter was ashamed of her parentage and insisted that she go to another country for the marriage ceremony as then he could make it appear that she came from noble stock. The poor father, Andrés who had left the gypsies, and whose wife had died at his daughter's birth, was heart broken. He had given his daughter a good education, and she was just sixteen when she disappeared. At the opening of the play she is presented as a widow and has not seen her father for a long time. Retribution has come upon her in the loss of her own daughter, who was stolen from her. She is about to make a brilliant marriage with the Duque de Campo-Real and plans thus to recuperate her finances which, as Teresa tells her, would have been enough for all her needs if she had not insisted on competing with the richest dames. To this rebuke of Teresa's in the opening scene of the plays she replies: "A bad daughter and an unfortunate wife and mother, I sought alleviation for my remorse and grief in this din which bewildered me, in the glitter which dazzled me, in this continued agitation which little by little went on hardening my heart. Now it is not possible for me to live in another manner." When Teresa tells her that she dreamed that she saw Andrés, her father, as they last saw him eleven years before, on the shore of the sea stretching his arms towards the boat in which the Condesa and Teresa were sailing away, the Condesa tells her that in the world one forgets everything. Teresa answers that children forget their parents as she has done, but not parents their children. A proof of this is that the Condesa still remembers and always will remember her daughter. The Condesa replies that if only she could recover her daughter and clasp her in her arms, she would renounce contentedly the world's pomp and live in the most deserted corner of the world.

The Condesa has a lover, don Luis Guevara who adores her, but who, recognizing that he cannot make her happy, is so unselfish in his love that she says he is her only friend. He tells her that the one who struggles exposes himself to everything, that she has struggled with the Marquesa, and has defeated her, taking from her



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When Teresa tells her that she dreamed that she saw Alvay, her  
father, as they last saw him eleven years before, on the shore of the  
sea stretching his arms towards the boat in which the Gondas and  
Teresa were sailing away, the Gondas tells her that in the world she  
forgot everything. Teresa answers that children forget their  
parents as she has done, but not parents their children. A proof of  
this is that the Gondas still remembers and always will remember  
her daughter. The Gondas replies that if only she could recover her  
daughter and clasp her in her arms, she would renounce contentedly  
the world's pomp and live in the most deserted corner of the world.  
The Gondas has a lover, Don Luis Guevara who adores her, but  
who, recognizing that he cannot make her happy, is so unselfish in  
his love that she says he is her only friend. He tells her that the  
one who struggles exposes himself to everything, that she has  
struggled with the Marquess, and has defeated her, taking from her



her reputation for beauty and elegance, and afterwards the name and the treasures of the Duque de Campo-Real, which the Marquesa already considered hers. Now an agent of the Marquesa has purchased mortgage agreements signed by the Condesa; and it is easily seen that the Marquesa proposes to bring discredit upon the Condesa, to see if she can destroy, or at least delay, her marriage with the duke who is very haughty. The Condesa replies that the debt will be paid the next day and in the evening her marriage contract will be signed.

The next day there arrives a man muffled up to his eyes. He desires to see the Condesa. She is astonished to find it is José Ruiz, the one who robbed her of her daughter. He tells her that that same night a party of soldiers came upon them, and he was going to satiate his wrath on the child (her daughter) whom he was carrying off for a ransom, when a man hit him with a stone, and taking the child ran away. José Ruiz says he has been a robber, but has never killed anyone. His mother wishes him to reform and he promises the Condesa that if she will secure from the king pardon so that he can go about freely without fear of being arrested, he will tell her the whereabouts of the man who took her daughter away from him, and of her daughter. The Condesa overcome with joy agrees at once. Shortly after this Andrés, father of the Condesa, with a young girl María, who passes as his daughter, comes to the house and plays the bagpipe. Don Luis kindly gives the girl two dollars, but the duke is impatient. On asking María what is the matter with her father don Luis receives the answer that years ago Andrés lost a daughter who was the apple of his eye. The rogue ran away from home, and he insists on seeking her through the world. They draw from Andrés his story of how his daughter ran away, of how he sought her, of how one day he saw her in a boat with a young man and the woman (Teresa) who took care of her, of how he shouted and they fled in the boat, of how he jumped into the water and was rescued half drowned. Learning that that boat had left for Cádiz he went there, but did not find her, and is continuing the search. He says that although his efforts have thus far been in vain he will continue searching for her while life endures, and expects to find her at last. He will pardon her for everything and then he will die of joy. The poor man nearly falls because of hunger, and don Luis bids a servant conduct them to the kitchen and give them something to eat. The duke is not so kind and don Luis tells him that all people do not have means for enjoyment in the world, but no one lacks a heart for loving and suffering. Don Luis tells the Condesa about the piper. The Condesa on learning that he used to live in Galicia becomes very pale. Alone for a few moments she soliloquizes after this fashion: "That man---what they told me--- What ought I to think? Did heaven perhaps rob me of my daughter because I abandoned my father, and is not willing to give me back one without the other?---I will find out the truth. For what? I am sure my fears are unfounded. I will go at once." She catches sight of María who, in response to her questions, tells her that she is a daughter of the piper. The Condesa on hearing this says to herself that her father, when she left, had only one daughter. She bids María go at once. As the Condesa hears the voice of Andrés calling María she starts, but tries to calm herself saying in an undertone: "What a shock! When the conscience is not tranquil---!" Andrés



"What a shock! When the conscience is not treacherous!" And  
Maria she starts, but tries to calm herself saying in an undertone:  
"Maria no se preocupe. La Condesa hears the voice of Andrés calling  
self that her father, when she left, had only one daughter. She said  
is a daughter of the pig. The Condesa on hearing this says to her-  
sight of Maria who, in response to her question, tells her that she  
and some my fears are unfounded. I will go at once." The Condesa  
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tells Maria that he is not calling her, but his true daughter. She thinks he must have been drinking and urges him to go. He insists that he saw the picture of the daughter he lost, and exclaims how glad she will be when she sees him. He cries "María!----Here I am!----Here is your father!" He meets Teresa who recognizes him with astonishment. As the Condesa appears the poor old man cries: "Oh, my daughter!" and falls senseless. She exclaims: "My father!" The duke appears and asks: "Are we going?" The Condesa vacillates a moment and then departs.

In the second Act the Condesa talks with Teresa of her plans, ordering the latter to swear if necessary that she does not know Andres, and saying that in the future she will see that his poverty is relieved by a second hand. Yesterday she left him senseless on the floor. She will have valor for everything, so she says. As soon as she marries and recovers her daughter they will journey through foreign countries and if possible not return to Spain. Teresa urges her not to marry. Let them seek her father without delay, go to their own land and live in peace, this only is the proper thing. But the Condesa will not voluntarily descend from the social height she has gained. She again recalls how the Marquesa de Torralba would rejoice in her misfortune, how the count set as the condition of his marrying her that she never should reveal her origin. She asks if now that she hopes to recover her daughter she is to publish her "shame", which would be reflected on her daughter. She decides in the negative. To-morrow she will be a rich woman. She is resolved come what will.

The duke announces to the Condesa that the king will grant the indulgence to José Ruiz and furthermore wishes to be godfather at their wedding. Don Luis comes with the news that he has just met the father of the Condesa. This he conveys to her in a low tone; and after the duke goes the two talk freely. The Condesa says: "I am paying well for my fault----- Audacity alone can save me----One fault is always a source of many others." She says she ought at any risk to hide the truth, not for herself, but for the memory of her husband, for the name of her daughter. She will depend on don Luis who tells her that with serenity great dangers are to be averted.

Teresa brings word that the father of the Condesa has just arrived. The latter lies to her servant Antonio telling him not to exasperate the man claiming to be her father, he must be a poor demented person. She bids Antonio usher him in and says that she wishes to set this unfortunate man right and give him aid. The poor old father enters saying to María in reference to his lost daughter: "She, a countess!" He assures the doubting María that if his daughter had seen him she would not have gone off. He is sure she has repented of her fault now that she must have searched for him as he for her. María is unable to make him believe otherwise though he trembles. When Teresa pretends not to know him he is indignant, saying that they are deceiving his daughter, and concealing from her the fact that he is seeking her. María says he may not pass; but he insists, and don Luis detains him, disappointing María who remembers his kindness of the day before. At last poor







Andrés begins to understand that there is an effort to make him believe that the Condesa is not his daughter, and he says: "You just try to convince a father that his daughter is not his daughter." He tells of his recovering his senses after she had left, of his running after the coach and his strength giving out. María adds that he spent the night stretched out in the middle of the road while she was praying for him and was weeping because he loves the other. Andrés adds that with the coming of day they learned the address and came. The thought begins to come to the old man that perhaps because she is now called Condesa, his daughter-----and he cannot finish. Don Luis, though disgusted with the part he plays, ridicules the old man's claim that the Condesa is his daughter and tells him that the Condesa gives a ball that very night, and the next day is to marry the Duque de Campo-Real, with the king for godfather. Don Luis begs him to go. Andrés pleads that he may see his daughter once, then he will go. Begging for protection he says that God pays the debts of the honorable poor. The tears fall from don Luis' eyes. He has not the heart to treat these people so badly and leaves. Andrés tells María that if his daughter denies him her love she, María, alone shall be his daughter, and this pleases her.

The Condesa enters and Andrés runs toward her, exclaiming tenderly: "Daughter, daughter!" Stopped with a gesture by her, and hearing her try to prove to him that he is mistaken in the person, he becomes frantic and declares that she is "the serpent whom he begot." Ten o'clock strikes. The poor father, Andrés, tells the Condesa that his white hairs do not represent his years, but his sufferings; they accuse her. He softens, saying that he wished to hate her, but now he sees that he loves her. "We fathers", he says, "do not know how to do anything else but pardon." The Condesa overcome starts to throw herself into the open arms of her father as he exclaims: "María!" but stops as the young girl María, who is really the lost daughter of the Condesa, though they do not know it, enters at this moment, saying she has been driven out. The servant Antonio comes to say that the duke has asked for her, and to announce the arrival of people, among them the Marquesa de Torralba. The thought of her marriage, her vengeance, now hold back the Condesa, and she puts off recognizing Andrés as her father, telling him that she will talk with him the next day. Andrés becomes furious, pulls the bell-cord and wishes all the world to know that the Condesa is his daughter, and that he belonged to a herd of gypsies when a child, and now playing a bagpipe asks alms from door to door. The Condesa says he has lost his mind. Teresa and María beg him to hush; but Andrés insists on taking oath that she is his daughter. The duke enters and the Condesa with an expression of anxiety and tenderness says in a low tone to Andrés: "Father, my father, pity!" He trembles and again she says: "Compassion, my father!" Overcome, Andrés to the duke's question as to what the matter is, replies: "Much ado about nothing", takes María's hand and leaves, saying to himself: "She has called me father!----She has called me father!"

In the third act the Condesa dances with seeming gaiety at the ball, so that don Luis thinks she has no heart. She later bids Teresa go to the inn where she hears her father is and bid him come. She tells don Luis that before signing the contract of her marriage



André begins to understand that there is an effort to save him and  
leave that the Condessa is not his daughter, and he says: "I am just  
try to convince a father that his daughter is not his daughter," he  
tells of his recovery after the attack and the death of his daughter  
after the death and the recovery. André says that he  
spends the night with him and was weeping because he loved the other, André  
was first with the Condessa of her father's address and name.  
The thought seems to come to the old man that perhaps because she is  
now called Condessa, his daughter, and he cannot think. Don  
tells, though, that the Condessa is his daughter and tells him that the Condessa  
gives a ball that very night, and the next day he is to marry the lady  
of Capote, with the king for godfather. Don tells her that he will go.  
André pleads that he may see his daughter once, then he will go.  
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Don's clock strikes. The poor father, André, tells the Condessa  
that his wife said he not recognized his father, but his father;  
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now he sees that he loves her. "The father," he says, "do not know  
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she wishes to talk with her father and put her fate in his hands. When she tells don Luis how much she is suffering he asks her why she does not tell the truth to as many as may wish to hear. She replies that the world intimidates her; the scandal which such a revelation would cause terrifies her. If only her father had come at another time! He arrives just when she is going to marry a grandee of Spain, when a monarch is to be godfather of her wedding, when she has good hopes of recovering her daughter. Is she to expose herself to the sight of her daughter deploring the fact that in her veins runs the humble blood of her mother, mixed with that of her noble progenitor? She wishes that very night to hear from José Ruiz in regard to her daughter, before binding herself in any way with her father. She intrusts to don Luis the interview with José Ruiz, putting into his hands the pardon obtained from the king, and the letter of José Ruiz with the address.

Andrés and María arrive, and while awaiting the Condesa, María says that it seems a lie that there are persons in the world so bad as the Condesa. The latter comes in and relates to her father the circumstances of her life, saying that with certain papers relative to her false origin she could prove to the eyes of the world that he is not her father; but if he wishes her to publish the truth she is disposed to do it that very night. She has tried to hide the truth, she says, in order not to stain the coat-of-arms of the house of her husband, in order not to compromise the future of the daughter of her heart. Her she loves more than her life. Andrés replies that the daughter of the Condesa will avenge him, as she who has been a bad daughter will be an unhappy mother. He almost wishes her the same suffering which he has had, but checks himself, and says he will go at once. Then suddenly he asks if it could not be arranged that he be her servant in the presence of others and when they are entirely alone her father and <sup>she</sup> his adored daughter. It cannot be for long, he says, as his years and his troubles are fast ending. She answers that that would be the height of imprudence. She would prefer to reveal their relationship. One word from him and he will see how the order is obeyed. The poor father says that now he understands that one can assassinate for greed. Then his love conquers, and begging her pardon he says he is going away forever. When his daughter offers him a purse he says he came to seek a heart not money. He calls María daughter, and this leads to questions and explanations which startle the Condesa, as the possibility of María's being her own daughter occurs to her. At this time don Luis returns. At the news from José Ruiz that the girl María whom Andrés rescued from robbers is the daughter of the Condesa the latter is intensely surprised, and María exclaims: "What sin have I committed that my mother is this woman?" Then Andrés with the intensity of father love, says: "I return to you your daughter. I go away to save your name." But María refuses to leave the old man and declares that she does not wish the Condesa to be her mother, that she does not love her and never will. The Condesa begs Andrés to tell her that God commands children to love their parents. María answers with the question: "Well, if God commands it, why do you not love yours?" The Condesa is tormented with grief, and understanding now something of the suffering she has caused her father for even more years than she has suffered, she







throws herself at his feet, bowing her head to the floor, and exclaiming: "Pardon, father, pardon!" The duke enters and the truly penitent Condesa at first does not move from her humble position. Then arising she acknowledges to him both her daughter and her father. The latter exclaims: "What are you doing?" Don Luis answers with intimate satisfaction: "Her duty." Then opening her arms the Condesa says: "Daughter!" and Maria with the words: "Mother of my heart!" throws herself into them. The last words of the play are: "Blessed be the justice of God!" (said by the Condesa). "Blessed His mercy!" (said by Andrés).

Just retribution is emphasized by this play reminding one of the words of the Bible: "With the same measure ye mete it shall be measured to you again." This retribution comes upon the Condesa, who expresses the thought early in the play and again at the end, exclaiming: "Blessed be the justice of God." There is a strong presentation of the strength and value of the love of true parents for their children. That on the father's side is exemplified by Andrés, that on the mother's by the Condesa. Tamayo skillfully presents love in its different phases; and as has been said so many times, he well knew its value through his happy home ties. In this play Andrés will give up all for the sake of his daughter, utterly effacing himself. It is not the love of daughter for father but of mother for child which overcomes the Condesa. Tamayo deals with love and jealousy in LA LOCURA DE AMOR, LA BOLA DE NIEVE; and now in this play he paints paternal and maternal love as greater than filial love. But we may well remember the devotion of Angela to her mother in the play of the same name, and compare that of Andrea for her crippled father in LOS HOMBRES DE BIEN. It is only when taught to understand the agony of her father by her own suffering at her daughter's rejection of her that the Condesa throws aside her pride and desire for wealth and power, and acknowledges her father. Respect due the great, self-sacrificing love of a true parent and the love due in return are important teachings of the play. The appeal of the poor father Andrés is very powerful. Then, there is the unselfish service of love exemplified in don Luis. This love which serves asking nothing as a reward may be compared to that of don Alvar for the queen in LA LOCURA DE AMOR. Remorse and the pangs of conscience are portrayed in the character of the Condesa. The danger of trying to drown grief and remorse by the din and glitter of the world, which so hardens the heart that in time it is very difficult to separate it from it, is taught by the Condesa herself who confesses it. She herself shows and admits the evils of vanity carried to the extreme. Her poor father sees in her, as he says, that one can assassinate (referring to his suffering of soul) for the sake of vanity. The universality, the common bond of love and suffering is seen in the type of the lady of rank and wealth, and in the poor wandering piper (her father). Don Luis emphasizes this in his words to the duke: "Not all have means for joy in the world; but no one lacks a heart for love and suffering:" The Condesa says and shows by her actions that one fault is always the source of many more, that one step in the wrong direction leads to many others. She at first disowns her own father, and confesses that the world makes a coward of her. For types of ambition carried too far compare the Condesa of







this play, the Príncipe in ANGELA, and Vivaldo in LA RICAHEMBRA. The truth expressed by Andrés to don Luis: "God pays the debts of the honored poor" is one taught also in LO POSITIVO, where Rafael is wonderfully rewarded for his kindness and generosity to his friend, though the reward does not always come in this life. The checking of one's natural impulse for vengeance is a lesson Tamayo likes to teach. It is seen here where Andrés tells the Condesa that her own daughter will avenge him, and then checks himself, saying that the torment of having a bad child he cannot wish even for her. This lesson is found in VIRGINIA, LANCES DE HONOR, LA RICAHEMBRA.

#### LA BOLA DE NIEVE (1856)

In LA BOLA DE NIEVE (The Snowball) (1856) we meet two young engaged couples, Luis and María, also Fernando and Clara. Luis and Clara are brother and sister living with their mother, the Marquesa, Fernando's aunt, in her country house. María is a poor but beautiful orphan whom the Marquesa has taken into her family two years earlier. Fernando is visiting his aunt the Marquesa, and his cousin, Antonio, a young doctor comes to see them. The two weddings are to be celebrated at the same time as soon as the necessary dispensations arrive. But Luis and Clara, brother and sister, have each very jealous natures, the effects of which cause the entanglement of the plot. Fernando tells his friend Antonio of his troubles; of how he has to let Clara open his correspondence and search his pockets; how impossible it is to please her; and advises him to marry one who may be poor, more of a spendthrift, more foolish, more talkative, more ugly to look at, a woman whom all the world surrounds, who gambles and smokes, but never a jealous woman. He cannot retract his promise as it would risk her reputation, nor does he wish to as he adores her.

Luis tells his sister Clara that he heard Fernando, who came home late and went right to bed, utter the name of María in his sleep. Thus the great suspicion begins. Clara charges Fernando with loving only María, telling him that Luis has heard him when he was dreaming. Fernando replies that Luis has dreamed this. Then she informs him that María despises Luis, loves only him (Fernando), and does not cease to praise him. Fernando thinks these are calumnies. Clara says they are not, and that she does a favor in being a mediator between the two. Clara informs Fernando that their engagement is at an end. Luis then accuses the innocent and astonished María, and formally breaks his engagement with her. Fernando and María in conference cannot understand the situation. María says that both seeing themselves slaves of love have scarcely had anything to do with each other. They agree that the suspicion cast on them merits scorn, and decide to form a defensive alliance, and to seek comfort in their common friendship. Fernando wishes that Clara were like María, and María that Luis were as Fernando.

Fernando unbosoms himself to his friend Antonio, telling him that Luis and Clara, slaves of a fixed idea, cannot be undeceived,







that which at its beginning they judged of little consequence is like a snowball which increases and increases by rolling. He describes the jealous complaints of Luis and Clara, saying that it seems as if hell itself took pleasure in fomenting them. Fernando informs Antonio that by way of distraction he painted a landscape with a shepherdess in it, and they declared it was a picture of María, while they were as much alike as an artichoke and a radish. He relates that one night when he could not sleep he went to the garden about 2 A. M. Amid the monotonous sound of the fountain and a cuckoo he heard a sigh, and in the moonlight discovered María leaning against a tree and bathed in tears. She had been unable to sleep. They exclaimed on seeing each other. Then there was trouble as bad as the fall of Troy. Clara had followed María and her fury broke loose. She called Luis and the scandal increased. Antonio counsels patience. Fernando says he will not marry Clara, he will not wait until the dispensations from Rome arrive. Clara declares to Luis that she needs a lover and gains nothing from Antonio. She and Luis decide to hide their real feelings and pretend to be joyful. Luis takes liberties with the maid, Juana, arousing the jealousy of Pedro, her husband. Fernando tells María that he thinks of going away for a time, and that Luis will see that his suspicions are unjust. María says she will never be the guardian of the honor of one who suspects hers. She says she ought to go, that with her rents she will have enough with which to live in honor. She tells Fernando that he loves Clara, and bids him be happy with her. When he declares he does not wish to she intercedes for Clara. Fernando tells her that they insist that he loves her, María, and exclaims: "Would that I might!" María bids him calm himself, saying that perhaps at last Luis and Clara will be cured of their folly. Fernando answers that he does not wish it. Clara enters exclaiming: "See them together!" Fernando says: "Let them suffer the penalty which as foolish persons they have deserved!"

The dispensations for the two marriages arrive, and there is a crisis in which the Marquesa becomes enlightened. Luis says that another in his place would never think of marrying one not his equal, and he has wished to give his name and riches to this "perfidious one" (María). Fernando asks him if his riches are worth more than her beauty, his name than her virtue, that which gives merit and fame merely in this fleeting life, than that which God rewards in heaven with immortal laurel. The Marquesa exclaims: "What insolence!", and on learning of the accidental meeting of Fernando and María in the garden she cries: "Such scandal in my house! Thus she (María) pays for the hospitality! What an example for my daughter!" Fernando rebukes the Marquesa, saying that her age and duties ask greater prudence. Luis says to Fernando: "You dare insult my mother thus?" Antonio murmurs to himself: "The ball of snow!" The Marquesa orders Fernando to leave. María says she ought to go. She declares false that which they impute to her, but perhaps she has committed other errors, and for these she asks pardon, kissing the hand of the Marquesa. Clara sobs that no one loves her, not even her mother. There is trouble between the servants Juana and Pedro her husband, and between Pedro and Luis because of the jealousy caused by



that when at the beginning they judged of little consequence is like a woodpile which increases and increases by rolling. He describes the jealous complaints of Luis and Clara, saying that it seems as if hell itself took pleasure in tormenting them. Fernando informs Antonio that by way of distraction he painted a landscape with a landscape in it, and they laughed at it, and they laughed at it, while they were as much alike as an artist and a model. He relates that one night when he could not sleep he went to the garden and found a light, and in the moonlight discovered Maria leaning against a tree and weeping in tears. She had been unable to sleep. They excused on seeing each other. Then there was trouble as he had at the fall of Troy. Clara had followed Maria and her foot broke loose. She called Luis and the scandal increased. Antonio confesses his love. Fernando says he will not marry Clara, he will not wait until she disappears from Rome alive. Clara declares he does not need a lover and gains nothing from Antonio. She and Luis decide to hide their feelings and pretend to be joyful. Luis takes interest with the said, Juan, regarding the jealousy of Pedro, her husband. Fernando tells Maria that he thinks of going away for a time, and that Luis will see that his suspicions are unjust. Maria says she will never be the mother of the mother of one who suspects her. She says she ought to go, that with her father she will have enough with which to live in honor. She tells Fernando that she loves Clara, and that she is happy with her. When he declares he does not wish to see her, she cries for Clara. Fernando tells her that they must not be lovers, but Maria, and exclaims: "Would that I might!" Maria also says to herself, saying that perhaps at last Luis and Clara will be cured of their folly. Fernando answers that he does not wish it. Clara enters exclaiming: "See them together!" Fernando says: "Let them enter the family which as foolish persons they have deserted!" The discussion for the two marriages ends, and there is a crisis in which the marriage between Luis and Clara is decided. Another in his place would never think of marrying one not his equal and he has wished to give his name and riches to this "petitioner" (Maria). Fernando asks him if his riches are worth more than her beauty, his name than her virtue, that which gives merit and fame merely in this fleeting life, than that which God rewards in heaven with immortal laurel. The marriage exclaims: "What in- solence!" and on learning of the accidental meeting of Fernando and Maria in the garden she cries: "Such weakness in my house! There was (Maria) gave for the hospital!" What an example for my daughter!" Fernando rebukes the marriage, saying that her age and duties are greater obstacles. Luis says to Fernando: "You are laughing at me, but I am not." Antonio returns to himself: "The ball of snow!" The marriage orders Fernando to leave. Maria says she ought to go. She declares that which they impose on her, but perhaps she can committed other errors, and for these she asks pardon, kissing the hand of the marriage. Clara says that no one loves her, not even her mother. There is trouble between the servants Juan and Pedro not because, and between Pedro and Luis because of the jealousy caused by



the latter's attentions to Juana. The Marquesa finds that Luis, in order as he says, to make María jealous, has made love to the maid Juana. Fernando declares that María is innocent. Clara cries: "Let her go or I am to throw her out myself!" Fernando has María lean on him, saying: "Lean on me without fear. A man of honor protects you." Clara is overcome at their departure, and Luis says to himself: "Either he kills me or I kill him."

In Act 3 Juana and Pedro make peace after their fashion, Pedro recovering from his jealousy. Juana speaking of the reputation of María says: "An evil tongue kills more than the hand of the executioner, as the executioner kills one and it kills all the world." María has agreed to marry Fernando but hesitates thinking that it is gratitude which she feels. Clara comes to María's humble home. She is changed in appearance by her suffering and begs María to tell her if she loves Fernando, saying that her jealousies are at an end. María, believing that she speaks the truth, replies that she and Fernando never loved each other. Clara is delighted and says she should die without Fernando and desires to ask his pardon. She prevails upon María to let her hear in concealment what Fernando says. María then tells Clara that Fernando, at the cost of a sacrifice, wished to save her reputation, but that he loves her (Clara). María says: "Let me be without honor; let him be happy, and you with him." It should be explained here that the honor to which María refers is the damage to her reputation which gossip has caused. She is herself unstained and pure. Clara replies that she does not deserve to kiss the dust on which María treads. She informs María that that very day Luis wishes to fight a duel with Fernando. Clara says that they two will convince Luis, and that the latter, knowing the truth, will become crazy with joy and give María his name. The latter says she never would accept him. Fernando begs María to let him give her reputation the protection of his name before he fights the duel with Luis. María tries to dissuade him from the barbarous project of the duel; but Fernando tells her that if he does not fight to-day, Luis, as he swore yesterday, will put his hand in his face. Fernando says he will die content if he may save her name, and that later she may make a happier marriage, and have the holy love of motherhood. He will try to make Luis recognize his injustice, because he thinks that María loves Luis. Fernando describes his impression of María, comparing her with Clara, and ending by letting María know how his heart loves her (María). The latter tries to silence him as Clara is listening. Also María tells him that he still loves Clara, and bids him give up the duel and marry her. He absolutely refuses declaring that he detests Clara, and tells María even kneeling at his feet in supplication for Clara, that he will never marry the latter. It is María, he says, who inspires love, Clara hate. At this Clara comes out of her hiding place saying that she did not ask alms. Luis arrives and tells his sister to get out of this house. He calls Fernando a coward, and says he spits in his face. Even Antonio tells Fernando to punish the insolence of Luis now that he provokes him so. Clara and María try to stop the duel. Fernando tells María that the death of Luis would be a cause of tremendous grief, while he (Fernando) dying afflicts no one. At last María says that Fernando is going to renounce the duel, telling Luis that Fernando loves her and that she adores him. She says to Fernando that that very day he is to call







her his wife, if he agrees not to fight. The duel with its horrors goes on however. María shows Clara that the duel is due to her; and Clara begs God to save her brother, to save Fernando also. She asks what they can do, and María replies: "Hope in God." The suspense is vividly pictured. Which will it be? At last Luis appears very pale. He fired; he saw Fernando fall and ran. He says: "Whoever because of hatred lances himself at his enemy in enterprises like this finds his own punishment where he expects to find vengeance." Clara replies: "Accursed jealousies!" and asks who is not to abhor Luis. The latter answers laying on her the blame of kindling the fury which blinded him. Antonio relieves the suspense. He has studied medicine and surgery, and informs them that Fernando will live. Pedro comes to announce the arrival of a priest. Antonio explains that Fernando, wishing above everything to save María's reputation, desires the wedding at once, and María has consented. He then says to Luis and Clara: "You have willed it. You have married them." Then Clara asks Luis: "Fool, of what use has the duel been?" At last as Clara and Luis leave, Clara falls on her knees and asks God to make María happy; and Luis lifts up his hands to the sky praying that Fernando may be happy.

The main teaching of this drama is, of course, connected with its name "The Snowball." It shows how jealousy and gossip, especially the former, starting with an insignificant beginning, as a snowball by its rolling, gathers more and more, increasing in size, until the trouble which at first amounts to nothing reaches a terrible crisis. It is a great lesson against jealousy and may be compared with MAS VALE MANA QUE FUERZA. In LA BOLA DE NIEVE we see the evil effects of jealousy before marriage, in MAS VALE MANA QUE FUERZA the trouble it brings after wedlock. One is reminded of Echegaray's EL GRAN GALEOTO in that the people who wish to prevent love between two others are the very ones who, by their words and deeds, bring about their union; the very gossip about them brings them together. The play gives a forceful lesson against the duel and in this may be compared with NO HAY MAL QUE POR BIEN NO VENGA, LO POSITIVO, and LANCES DE HONOR.

#### LO POSITIVO (1862)

In LO POSITIVO (1862) we are introduced first to Rafael, cousin of a pretty young woman, Cecilia. He has returned from the army and finds her much lovelier in appearance than before, but, as always, so fond of money that he dares not hope that he can gain her hand. "Accursed money", he says "thus it prostitutes and poisons the noblest hearts!" Cecilia tells him that she has a rich suitor of whom her father approves. The Marqués, uncle Antonio, is a brother of Cecilia's mother, and of Rafael's father. He tells Rafael that all the world has come to think that happiness is something which can be purchased for money, that he and Rafael had a noble example in Rafael's father, his elder brother, who transmitted to them ideas of other epochs. Rafael says that in her looks Cecilia seems an angel; but that her heart one will find dead, converted to metal. The Marqués argues that deep in her heart is a spring of noble sentiments. He tells Rafael that Felipe, brother of Cecilia, had changed much.







He had loved Matilde and had been on the point of losing his reason when Mendoza, her father, not wishing a son-in-law who could furnish only a million, took Matilde to Europe. Later Felipe considered marriage a speculation and found a sweetheart with four millions of dowry, a daughter of a United States banker in Madrid.

Don Pablo, uncle of Rafael and father of Cecilia, finds fault with Rafael for going to the army and for his position as second lieutenant when he is a duke, and fails to appreciate the ribbon he has gained. Rafael answers that in the ranks of the army there is no post which is not honorable; that he went to fight for his religion, for his country, and for his queen. Don Pablo tells Rafael that the latter's father wasted his patrimony. Rafael replies that no one can say that a man wastes his patrimony who invests it as God commands in acts of mercy. Don Pablo says that with the reduced capital which his father left him Rafael could have lived at least decently, but that his purse, as that of his father, has always been open for all the world. Before he went to the war he promised not to spend without consultation with his uncle Pablo. But a few days before leaving Madrid, as it appears, ~~that~~ he spent two hundred thousand reals (or about \$10,000). Rafael then explains that he gave this money to his dearest friend denied help by his father, who did not approve his marriage to a young lady left an orphan, and deprived of property by an unexpected blow. This friend was about to be arrested for debts contracted in the effort to save the life of his wife, who died in spite of all. Don Pablo blames Rafael, the Marqués approves.

Cecilia in conversation with Rafael refers to his having thrown away his money and possessing now only some \$30,000. She says that now we girls are for the positive which she later explains as money. Rafael answers: "With all the gold of the world one cannot pay for the hand of an honored woman." He shows her the contrast between the base satisfaction of vanity and the delights of true love. He receives news of the death of the friend he has helped, Eduardo, and at that time lets Cecilia know that he loves her, but quickly bids her good-bye forever, as she is to be married. Cecilia calls to uncle Antonio to stop him. Her father calls her to see a picture of Muñoz, her suitor, who has just sent it with an acceptance of the invitation to dine with them the next day. Uncle Antonio, the Marqués, tells don Pablo that to give a daughter in marriage for the sole reason that the man to whom one gives her has money, seems to be to sell her rather than to give her in marriage. Don Pablo asks why love and interest are not to be in accord on this occasion. The Marqués answers that not three months ago Rosendo Muñoz was Juana Wisley's lover, Felipe loved Matilde blindly, and Cecilia hardly knew Muñoz. To-day Felipe accepted by Juana's father in preference to any other is going to marry <sup>her</sup> Muñoz is going to marry Cecilia. Can it be possible that they love one another? The Marqués tells him that he wishes Cecilia to marry Rafael, as was the wish of Cecilia's mother. Don Pablo does not agree. The Marqués talks with Cecilia of a young woman whom he says Rafael loves, calling this young woman a little chick very unsubstantial and fickle who will not marry him for the sole reason that he does not have as much money as she wishes. He dubs her a coquette of three for a cent. When Cecilia tells him this cannot be endured, he claims she must be a friend of Cecilia's, and bids her tell this young woman a few things. He paints the sorrows of a



He had loved Matilde and had been in the point of losing his reason when Matilde, her father, not wishing a son-in-law who could furnish only a million, took Matilde to Europe. Later Felipe considered marriage a speculation and found a swiftest way with four millions of dowry, a daughter of a United States banker in Madrid.

Don Pablo, uncle of Rafael and father of Cecilia, finds fault with Rafael for going to the army and for his position as second lieutenant when he is a duke, and fails to appreciate the risk he has taken. Rafael answers that in the ranks of the army there is no post which is not honorable; that he went to fight for his religion, for his country, and for his queen. Don Pablo tells Rafael that the latter's father wanted his patrimony. Rafael replies that no one can say that a man wastes his patrimony who invests it as his commands in acts of mercy. Don Pablo says that with the reduced capital which his father left him Rafael could have lived at least decently, but that his purse, as that of his father, has always been open for all the world. Before he went to the war he promised not to spend without consulting with his uncle Pablo. But a few days before leaving Madrid, as it appears, he spent two hundred thousand reales for about \$10,000. Rafael then explains that he gave this money to his dearest friend denied help by his father, who did not approve his marriage to a young lady left an orphan, and deprived of property by an unexpected blow. This friend was about to be arrested for debts contracted in the effort to save the life of his wife, who died in spite of all. Don Pablo blames Rafael, the Marquis approves.

Cecilia in conversation with Rafael refers to his having thrown away his money and possessing now only some \$80,000. She says that now we live for the positive which she later explains as money. Rafael answers: "With all the gold of the world one cannot pay for the hand of an honored woman." He shows her the contrast between the base satisfaction of vanity and the delights of true love. He receives news of the death of the friend he has helped, Matilde, and that time tells Cecilia know that he loves her, but truthfully bids her good-bye forever, as she is to be married. Cecilia calls to uncle Antonio to stop him. Her father calls her to see a picture of Matilde, her sister, who has just sent it with an acceptance of the invitation to dine with them the next day. Uncle Antonio, the Marquis, tells Don Pablo that to give a daughter in marriage for the sole reason that the man to whom one gives her has money, seems to be to sell her rather than to give her in marriage. Don Pablo asks why love and interest are not to be in accord on this occasion. The Marquis answers that not three months ago Rosendo Marquis was Matilde's lover, Felipe loved Matilde blindly, and Cecilia hardly knew Matilde. To-day Felipe accepted by Matilde's father in preference to any other is going to marry; Matilde is going to marry Cecilia. Can it be possible that they love one another? The Marquis tells him that he wishes Cecilia to marry Rafael, as was the wish of Cecilia's mother. Don Pablo does not agree. The Marquis talks with Cecilia of a young woman whom he has loved, calling this young woman a little thing very unimportant and flimsy who will not marry him for the sole reason that he does not have as much money as she wishes. He bids her a good-bye for three for a cent. When Cecilia tells him this cannot be endured, he claims she must be a friend of Cecilia's, and bids her tell this young woman a few things. He paints the picture of a



marriage for money so vividly that it makes a strong impression, telling her that with the gold of her husband a woman will buy pretty things for her body, but not satisfaction for her soul. He brings clearly before her mind a most gloomy view of sorrowful old age where earlier marriage has been based on mercenary motives.

Cecilia left alone feels that her uncle has been making fun of her. However, she sits down and tries to calculate the possibilities of living according to her desires on Rafael's income and her own. In a most interesting soliloquy she finds that the amount she thinks necessary is far beyond their combined annual receipts. Then she begins to cut off some expense here, some there; but she cannot make her estimate come within the combined sum of their resources. On learning from her father of Rafael's loss of the two hundred thousand reals which he gave his friend, Cecilia says that now she does not have to waver. Uncle Antonio, the Marqués, finds that Cecilia's paper with the figures. He tells Rafael that the paper represents the love of a daughter of the nineteenth century. Rafael is perfectly delighted, and says he will work to make up the deficit. He does not wish to cut off any of the expenses, but says he will speculate with the money he has. Cecilia receives a letter from Luisa, a friend of hers, in which Luisa tells her of her supreme joy because God has given her a little son, and of her great happiness in her marriage to a poor man when they each truly love. She declares that her Fernando is as good as Cecilia's cousin Rafael. The letter also tells of the terrible sorrow and disgrace which has come upon Elena, a friend of them both, who married for wealth, and whom the society columns of the papers have often praised. Elena has just given a ball from which her husband and a young society man who has frequented the house, went out to fight a duel. The young man died in a few moments without confession. Elena's husband has separated from her, taking their children. Luisa adds that here one sees the consequences of marrying for money, and urges Cecilia by the memory of her mother not to marry a man she does not love, especially if she has an inclination towards another. Cecilia is overcome, feeling that this is a warning from heaven, and tears up her paper with the accounts, thinking that Rafael has not seen it as she finds it where she left it. She asks uncle Antonio to secure a position for Rafael. The Marqués assures her that Rafael does not wish it, and tells her how Rafael loving a rich young woman tried to get rich by speculating, and lost one hundred thousand reals. The Marqués wishes to cure Cecilia completely, and tells her that he wishes Rafael to give up the hope of being loved by the rich young woman and marry an excellent young lady of Andalucía who loves him deliriously. He tells her that this young woman is much more beautiful than she is. He says they will live at his country estate, and adds that he will not cease his efforts until he succeeds in having Rafael marry this worthy girl. Cecilia weeps but tries to hide her tears.

Cecilia surprises her father by coaxing him to let her, when she marries, live in a house which he has just built, and of which he can occupy a part. She induces him to agree to let her occupy it for nothing, and tries to get him to pay for the meals which they will eat together with him. He cannot understand this as he says her husband to be is so rich. When at last she tells him that she will not marry



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Muñoz, but her cousin, her father is angry, and refuses the concessions he has just made in regard to the house. But the ambitious marriage plans of Cecilia's father fail. He cares greatly for his reputation and honor as a business man. Learning from a periodical that some years back Wisley had gone into fraudulent bankruptcy in the United States, and then fled from the country, he writes him a letter postponing the wedding of his son with Juana Wisley until matters shall be cleared up. This is equivalent to a formal break. Then the banker Wisley resolves to parry this blow by marrying his daughter to Muñoz, her former suitor. Muñoz judges it prudent not to lose this opportunity of getting a dowry of four millions instead of one. Felipe meets Matilde whose love her parents have not been able to turn away from him, and they two are to marry. Cecilia feels bad because she thinks that now Rafael will suppose she wishes to marry him because she has lost Muñoz. Her father repents and says she may have the principal story of his new house, remarking that Rafael wastes his money but does not do mean things to get it. The Marqués tells Cecilia that Rafael says he will never marry her because he does not like the idea of receiving a million in dowry. Cecilia wishes then to give up the dowry to her brother. Then he will have enough to marry Matilde, and Rafael will be pleased. Now she declares that "lo positivo" (the real) is love and virtue. It falls to uncle Antonio, the Marqués, to inform Rafael that Cecilia wishes to give up her patrimony to her brother because she has learned that it is not pleasing to Rafael to receive such a dowry. It is to uncle Antonio also that the satisfaction comes of telling Rafael that Eduardo, the friend he helped, knew of the death of his father leaving him vast riches, and that before Eduardo died he made Rafael his sole heir. The Marqués says that the banker whose name is God never pays all the profits except in the other life, but at times is wont to grant in advance some recompense in this. Rafael desires nothing for himself but all for Cecilia. Cecilia on learning of the riches bequeathed Rafael is sorry. To the questions of uncle Antonio each, Cecilia and Rafael, answer that they do not care for the wealth. The Marqués bids them take it, saying that riches so little desired will be well employed. The Marqués has the last words of the play: "Happy those who have money and give it for the love of God."

The teaching of this play, considered one of the best Spanish comedies of manners and exceedingly popular in Spain, is clear to everyone who reads. It presents, by vivid contrasts, clever proverbial statements and character drawing, a forceful lesson against the greed for material resources and the love of wealth. Did more young women of the present day follow its teachings in regard to marriage, did more parents bring up their children to reverence the true riches to be desired in their life partners, there would be happier homes and fewer divorces. For aiding in making marriages happy this play may be compared to *MÁS VALE MAÑA QUE FUERZA*, and in its reference to the evils of the duel with *NO HAY MAL QUE POR BIEN NO VENGA*, *LA BOLA DE NIEVE*, and *LANCES DE HONOR*. Some other lessons inculcated are the nobility of any position in the army where one serves his country, patriotism, and the blessings of charity.







## LANCES DE HONOR (1863)

LANCES DE HONOR, (Disputes of honor, or Duels) (1863) may be classed with LO POSITIVO as a social problem play. It is a powerful arraignment of the duel, full of interesting and eloquent passages. It is difficult to do it justice in a summary, as it needs to be read in full to be appreciated. The chief characters of the play are: don Fabián García, doña Candelaria, his wife, their son Miguel, his companion Paulino, the latter's father don Pedro de Villena, don Diego Medina, governor, and brother of doña Candelaria, don Dámaso a friend of don Fabián García, Aguilar, author of political articles which he publishes in a newspaper, and who is opposed to don Fabián García and the government, and don Lorenzo a friend of don Pedro de Villena. The play opens with Miguel expecting a call from his young friend Paulino. The latter arrives late because he has not wished to miss hearing the speech of his father in the Congress of Deputies, against "the reactionary conduct of the ministers" as Paulino puts it. To Miguel's question as to why the opposition always calls everyone who commands "reactionary", Paulino says that it is because everyone who commands is a tyrant in the eyes of all those who wish to command. One in power always invokes order, in the opposition, liberty. Paulino says that his father covered himself with glory, but he does not know the result, as he hurried away to keep his engagement with Miguel. Paulino is eager for the overturning of the present government which his father has attacked in his speech. Miguel does not like changes so sudden, saying that he thinks that governments which last too short a time cannot even come to be governments. Paulino looks forward to being a deputy. Miguel wishes to be free from it, saying that his father is now deputy by will of the electors, but that both he (Miguel) and his mother will be glad when the service is ended. Paulino speaks disparagingly of don Fabián García, Miguel's father, to which Miguel objects. He tells the latter that everyone was laughing at him the other day because he began his discourse by invoking the aid of God. Miguel asks: "What is there to laugh at in a man's imploring God's aid when he is going to influence the lot of a whole people with his conduct?" Paulino answers that Miguel is not up-to-date.

Don Dámaso enters and tells the boys how Paulino's father made horrible statements not only against the government, but against Miguel's uncle, don Diego Medina, the governor, giving it to be understood that the latter has let himself be bribed. Don Dámaso says that when Villena, Paulino's father finished, all thought the overthrow of the government sure; but don Fabián García, Miguel's father, arose and asked permission to speak a word in defense of one absent. To justify his wife's brother, don Diego, don Fabián had to combat Villena accusing him of being a liar and a slanderer. Then don Pedro de Villena, as don Damián reports, said of don Fabián improprieties such as probably never before were heard in that place. Don Dámaso says that don Fabián García is the one most offended, and that it devolves on him to challenge Paulino's father to a duel, if he does not then-----Paulino breaks in saying that his father will defy him







when a thing has no remedy. Miguel answers that other greater things have been remedied with God's aid. Don Lorenzo and Aguilar enter, and after making scornful remarks about don Fabián are stopped by the loyal Miguel, who says that the person of whom they are speaking is his father, whom those who know well necessarily respect if they are not incapable of appreciating virtue. He then leaves, and those left discuss Miguel and his father. Don Damaso stands up for don Fabián García, saying that he is not at all a coward; but that fighting a duel is repugnant to him because of his religious principles. Aguilar says that this is pure farce, that devotees of the nineteenth century are hypocrites; that only women and hayseeds can believe certain things. Don Damaso insists that if García who is the most offended does not challenge Villena the matter ought to be considered ended; and there almost occurs another challenge to a duel. But don Damaso who has fought in one once before, and lost part of one ear, quiets them by saying: "I have my proofs already made." Villena enters and says that García has not even the appearance of a point of honor, and refuses to fight, although he has insulted him as much as possible. He asks don Lorenzo and Aguilar to arrange the matter, and wishes the duel to take place the following day, and to be to the death. Paulino is trying to console his father when the governor, don Diego Medina, comes to get information through questions which Villena answers. Then Medina challenges him to a duel, but is told that Villena is to have one with the person who defended don Diego Medina in congress. Medina asks that first Villena fight with him. When Villena insists on fighting García, Medina requests that he fight a duel with him next, as he (Villena) has calumniated him before Spain as a whole. Aguilar and don Lorenzo return to tell Villena that they have not succeeded in arousing García to fight a duel; that the latter says that if he should die in the contest his wife would be a widow, and his son an orphan, also that the fifth commandment is not to kill. All except Villena laugh; he says he will oblige him to fight a duel.

Act 2 presents doña Candelaria, a noble, tactful wife, who may be compared to the tactful wife in *MÁS VALE MANÁ QUE FUERZA*. It is interesting to note that Tamayo puts into her mouth the most satirical, forceful, and appealing arguments against the duel. We find her wifely love concerned at the distraction of her husband. Even the servant does not seem to be as civil as usual; and Miguel is sad. She feels that something is wrong. Don Damaso enters not overjoyed to find her there. In the course of the conversation she asks him about the young man who fought a duel recently, and says: "It seems a lie that men forget to that point that which they owe to themselves, to their fellow beings, and to God." Don Damaso argues that at times it is impossible to avoid an honor struggle (a duel). Doña Candelaria replies that it is never impossible to do right. Don Fabián and Miguel are effected by her words. She continues: "In the name of honor the friend kills his friend, the husband his wife, the mother her son, etc. There is no crime which in the name of honor is not committed." In answer to questions she continues: "That which is an affront is not to receive an injury, but to receive it deserving it. If this were not so it would be at the will of any rascal what-



When a thing has no remedy, Miguel answers that other people things have been remedied with God's aid. Don Lorenzo and Aguilar enter, and after making several remarks about Don Fabian are stopped by the loyal Miguel, who says that the person of whom they are speaking is his father, whom those who know well necessarily respect if they are not incapable of appreciating virtue. He then leaves, and those left discuss Miguel and his father. Don Lorenzo stands up for Don Fabian, saying that he is not at all a coward; but that Fabian says that this is pure falsehood, that because of the nineteenth century and hypocrites; that only women and hypocrites can believe certain things. Don Lorenzo insists that if Fabian who is the most offended does not challenge Villano, the matter ought to be considered ended; and there almost occurs another challenge to a duel. But Don Lorenzo who has fought in one case before, and lost part of one ear, dates them by saying: "I have my groins already made." Villano agrees and says that Fabian has not even the appearance of a point of honor, and refuses to fight, although he has insulted him as much as possible. He asks Don Lorenzo and Aguilar to arrange the matter and wishes the duel to take place the following day, and to be on the death. Fabian is trying to convince his father when the governor, Don Diego Medina, comes to get information through questions which Villano answers. Then Medina challenges him to a duel, but is told that Villano is to have one with the person who defended Don Diego Medina in court. Medina asks that Villano fight with him. When Villano insists on fighting Fabian, Medina requests that he fight a duel with his next, as he (Villano) has calumniated him before being as a whole. Aguilar and Don Lorenzo return to tell Villano that they have not succeeded in convincing Fabian to fight a duel; that the latter says that if he should die in the combat his wife would be a widow, and his son an orphan, and that the fifth commandment is not to kill. All except Villano agree; he says he will oblige him to fight a duel.

Act 3 presents Dona Candelaria, a noble, faithful wife, who may be compared to the faithful wife in *MAS VALS PARA DON JUAN*. It is interesting to note that Tamayo puts into her mouth the most satirical, tortuous, and appealing arguments against the duel. We find her wife's love concerned at the distraction of her husband. Even the servant does not seem to be as civil as usual; and Miguel is sad. She feels that something is wrong. Don Lorenzo enters not overjoyed to find her there. In the course of the conversation she asks him about the young man who fought a duel recently, and says: "It seems a bit that man forgot to that point that which they owe to themselves to their fellow beings, and to God." Don Lorenzo agrees that at times it is impossible to avoid an honor struggle (a duel). Dona Candelaria replies that it is never impossible to do right. Don Fabian and Miguel are affected by her words. She continues: "In the name of honor the friend kills his friend, the husband his wife, the mother her son, etc. There is no crime which in the name of honor is not committed." In answer to questions she continues: "That which is an affront is not to receive an injury, but to receive it deserving it. If this were not so it would be at the will of any person what-



ever to dishonor good men." Miguel asks what the one will do who, without deserving it, may be grievously offended. "Pardon, son, pardon" she replies. To don Dámaso's argument that to make amends for an affront among gentlemen the only thing which avails (referring to the duel) is the justice which each one takes by his hand, doña Candelaria answers: "So that tigers must be consummate gentlemen." She adds that the duel is a game of chance, the worst of all because it is worse to stake life than money. Referring to the duel some years past in which don Dámaso lost part of one ear, in regard to which he denies that one gave him a cuff on the face with the palm of the hand, but says it was a blow with a clenched fist, she ironically remarks that she forgot that according to the sublime laws of honor a blow from an open hand is more of an affront than from a closed one. Then she asks don Dámaso if when some barbarian injures his nose with a fist blow, he is better off (rehabilitated) because later the same person cut off part of his ear with a sword blow. On his affirmative answer she says: "So then the duel is a homeopathic system of like for like; one whack is cured by another?" He answers that injuries are washed with blood. She responds that blood stains, and that bloodstains are blotted out with difficulty. She inquires if donkeys discussed the subject whether they would discuss it in any other manner. Common sense, she says, is clearer. An offended man takes part in a duel, and returns cudgeled. He brings back the same offense he took and a whack besides, and vanquished or winner, in addition to the injury brings back a fault. He who was merely unfortunate now is unfortunate and a delinquent. A piece of misfortune is not remedied by a crime. Don Fabián is comforted and says to himself that he did what he ought. Miguel also says to himself that his mother is right. Further doña Candelaria says in answer to don Dámaso's statement that cowardice is the greatest sin in the world, that to fight for fear of what people will say is cowardice, and that to dare not to fight, even at the risk of appearing a coward, that is valor. Miguel seconds this; and don Fabián adds that he who fights a duel struggles with one man alone; while he who does not wish to fight a duel struggles with society as a whole and conquers it.

At last doña Candelaria, just about to leave the room, asks suddenly of her husband whether he has any news of Diego, her brother. She fears they are concealing something from her. Has anyone challenged Diego? They deny it, but to ease her mind she decides to send him a telegram. Diego, however, enters with a box of pistols and his sister is alarmed. Don Dámaso left alone with don Fabián tries to persuade him of the necessity of fighting the duel. Don Fabián assures him with sadness that his pleasure would be to kill the man; that to resist the temptation is that which causes him much effort. It is for the sake of his son, his wife, his God that he will not engage in the duel. Don Dámaso admits that theoretically he is right, but urges him to save himself from ridicule and scorn by yielding. Don Fabián asks what it matters to be despised by despicable men. This would not be shame but honor. The last thrust of don Dámaso is that don Fabián will lose his estimation. Even the servant Bernabé shows lack of respect as he brings a letter from Villena, which insults don Fabián by telling him he is so vile and cowardly that he deserves only to







have him spit in his face. Poor don Fabián exclaims that there is no patience that will not be exhausted at last, and, to the joy of don Dámaso, says he will fight. Then he adds: "To die in a duel! The body to die, and the soul to be condemned to die eternally! Is the remedy for a fleeting evil to be sought in an eternal one?----For the sake of becoming a friend of men is one to become an enemy of God?" He thinks of Villena's son and says that it seems a lie that a father should wish to make orphans of the sons of the rest. He again refuses to accept the challenge. Don Dámaso, admitting that don Fabián lacks little of being a saint, wishes he could fight the duel for him, but says that while in secret admiring him, in public he will act as if he did not.

Still another struggle awaits don Fabián. His wife's brother, Diego Medina urges him to fight that his wife may not have to look downward through shame, and his son be disgraced. Even his little son Miguel, who has received from Paulino a copy of Villena's insulting letter, begs his father to break the hand that wrote it, asking if one can live with so terrible an affront. Don Fabián, almost heart broken, bids Miguel go. The servant Bernabé shows disrespect as he ushers in Villena, who at last succeeds in extracting from don Fabián a promise to fight the duel the next day. Then enters the noble wife doña Candelaria who has heard involuntarily. She tells don Fabián that that very night a diligence leaves for Zamora, and urges that they go. He refuses and with a similar wise tact to that of Elisa in *MÁS VALE MAÑA QUE FUERZA*, instead of opposing him she treats him with love and tenderness, urging him to unburden himself. When he grieves to be an object of derision to all the world, in particular to her brother, even to the servants, to his own son, asking what remains to him, she asks: "Am I nothing to you?" He embraces her, saying, "You alone, my Candelaria, you alone!" She asks, with all the world on one side and Jesus on the other, with whom would he have more company. She speaks of his courage referring to the time when he was the only one who dared to rescue a poor wounded person from a terrible fire, and bids him show the scars he received. Then she pictures the death she had expected he might have at home, and with the comfort and aid of religion, and of her hope of being united with him in heaven. In contrast, perhaps tomorrow she may see him stained with the blood of that unhappy man who may not remember God, and perhaps might one day have repented. To die without aid, by a shot at the moment of committing an horrible crime, perhaps without time to direct to heaven one sole glance! For her not even to have the comfort of being buried beside him! What sorrow will a wife and son feel at seeing his bones condemned to infamous burial! Ironically she ends: "To have honor there is no other way than to dishonor one's self with a crime! There is no other way of avoiding people's calling one vile and a coward than to be so!" Don Fabián yields to his wife. Miguel enters and begs his father's pardon, saying: "Let one fulfil his obligation, and then what does it matter what people say?" Miguel and don Fabián recognize their debt to doña Candelaria.

Paulino who has the news at once from the listening servants, comes to Miguel speaking of the latter's father as running as a







coward. Miguel answers that running from committing a fault is the deed of a valiant person. Paulino taunts Miguel as being as cowardly as his father, and arouses him to agree that the two boys fight a duel, after Miguel learns that Paulino's father has given his father a blow in the face with his hand. Don Fabián calls doña Candelaria to see the great disgrace, the mark of Villena's hand on his face. He exclaims: "Let heaven fall provided I kill that man!" He refuses even for the sake of his wife, his son, his God, to resist a slap in the face. Doña Candelaria asks: "Did He not suffer another for you?" Act 2 ends as Villena overcome with sorrow comes to announce to doña Candelaria and don Fabián that their sons are going to fight a duel. They hasten to overtake and stop them.

In Act 3 the preparatory steps of the duel are described. The anxious parents search distractedly. Don Fabián exclaims: "Let God's will be done!" Villena supports doña Candelaria when she grows faint in the search. All their efforts are too late. A young girl overcome with horror describes in broken words and crossing herself, how the young men shot and one fell. Which one? Paulino comes and his frantic father embraces him. At doña Candelaria's words: "It is my son, don Pedro. Blessed be God who has so willed!" he rejects Paulino with horror. Don Fabián, don Dámaso, and the seconds bring in Miguel. He still lives, but the time is short. He asks his father and mother for confession. The priest will arrive too late. Miguel says he is dying and calls again for confession; so his father asks him if he pardons his enemies. "Yes." "The one who gave you your death wound?" "Yes", and he grasps Paulino's hand. When don Fabián asks Miguel if he pardons the man who gave his father a blow in the face, Villena says in an undertone: "That----that is valor!" Miguel unable to speak at first, at last responds in the affirmative. Then at the suggestion of his father Miguel asks pardon of Paulino and of don Pedro, also of his parents. He already at his father's suggestion has pardoned his parents for any evil they may have done him. Don Fabián bids Miguel call on Jesus and he obeys. Doña Candelaria prays for him and bids don Pedro to do the same. The latter wishes he could pray. Miguel dies in peace with a smile on his face. Villena exclaims: "Paulino see what you have done!"

In the last scene Medina gives Villena a slap, saying that the latter has given a slap in the face to the father, and that through him also the son has died. He adds that he, Medina, has come to kill him. Villena at first angry, checks himself, saying that he deserves it, that he will suffer it for God's sake, that he believes in Him. On his knees he asks don Fabián's pardon. On receiving it he says: "Now I can pray!" as he kneels before the body of Miguel. To doña Candelaria belong the last words of the play. She says to Villena: "My son died that you might be born again. God did it. It is well."

Of course the main teaching of the play is against the social evil of the duel. Very vividly also are pictured the power of Christian faith in God, salvation, calmness, and hope in death, self-control, forgiveness of the deepest wrongs, and the influence of a noble, tactful, loving wife. In the last respect the play may be compared to *MÁS VALE MAÑA QUE FUERZA*; in the matter of the duel with *LO POSITIVO*, *LA BOLA DE NIEVE* and *NO HAY MAL QUE POR BIEN NO VENGA*, though in *LANCES DE HONOR* it is the main theme and in the others a







secondary subject. Other teachings are the worthlessness of the world as compared with Christ, real worth and true courage. While referring in this play to the duel, the ethical principles taught are so general as to be of universal value. The worth of prayer at the opening session of congress is brought out and the principle that it is never impossible to do right.

#### UN DRAMA NUEVO (1867)

UN DRAMA NUEVO (1867) saluted by critics in general with great praise, believed to be one of Tamayo's dramas most likely to survive, is called by such a critic as D. Emilio Cotareli "the pearl of Tamayo's works and one of the most excellent of the theatre of all epochs and ages." It is a very ingenious and striking drama, has been popular in other countries, and has been played in the United States. Perhaps the most interesting thing about it is that Tamayo with marvelous success, succeeds in having an actor express on the stage his own rage, his own sufferings. This he does by means of a play within a play so cleverly that the audience, carried by storm, scarcely knows what is true and what is fictitious. Shakespeare is presented as the leader of the company. The other characters are Yorick who plays the part of el Conde Octavio, Edmundo who acts as Manfredo, Alicia who takes the part of Beatriz, Walton who has the part of Landolfo, the author of the new drama, and prompters. To understand the play we need to know the relationships of the parties.

Yorick is the comic actor of Shakespeare's company, Alicia, Yorick's young and beautiful wife, Edmundo, his adopted son, Walton, the first gallant of the company. Yorick has always had comic parts in which he excels, but desires a change. He succeeds in getting Shakespeare to come to his house where he praises him until the latter asks him what he wishes, telling him it is not good to waste time in flatteries. Yorick does not respond at once. Indeed he asks Shakespeare's opinion about the new drama, first work of the author. Shakespeare replies he is pleased with it. When Yorick says he has noted some little defects, Shakespeare says: "The envious will tell of the defects, let us look only for the beauties." Yorick responds that Shakespeare never experienced envy as he had nothing to envy. Shakespeare replies that the envious person never will lack something to envy, saying that envy puts before the eyes marvelous spectacles with which one sees everything as ugly and small in himself, and in the rest everything large and beautiful. Thus the unfortunate persons who wear such spectacles not only envy one who is of more worth, but also one who is of less, and envy jointly blessings and evils. Yorick says he himself ought to know something about the matter as a theatre is a great nursery of envy. Shakespeare responds that rivalry engenders base actions, but by it man overcomes impossibilities. Yorick thanks God for his wife Alicia, saying that it was because he was generous and charitable that he gained in Alicia an angel as wife, and in Edmundo a friend as a son, full of noble qualities. Shakespeare in a stage whisper gives the first warning of the catastrophe when he says: "Unfortunate Yorick!" Yorick asks Shakespeare's opinion of him as a comic actor, and the latter responds that there is no medicine so efficacious for sad and worried people as







Yorick's presence on the stage. At last Yorick asks Shakespeare to whom he will give the part of Conde Octavio in the new drama. When Shakespeare answers that he will give it to Walton, Yorick exclaims; "What fortune rascals have!" Shakespeare replies that the heart is destroyed if, when it is opening to life, disillusion congeals it. Walton was very unfortunate in his youth. He merits excuse. Finally Yorick sums up courage to tell Shakespeare that he wishes the part of Conde Octavio. When Shakespeare objects Yorick in anger threatens to withdraw from his company and take with him Alicia and Edmundo. Shakespeare remarks on the fact that in the world nobody is contented with his lot. At last Yorick weeps, claiming that Shakespeare thinks him incapable. Shakespeare thus moved gives him the desired part.

Yorick begins to practice his role, and recites to himself a portion of the new drama which Shakespeare's company is to represent. In this play a crafty rascal named Landolfo hands to the count a letter by which the latter is informed that Manfredo with whom he plays the part of father is the lover of his wife, the enchanting Beatriz. He was jealous of everyone except him, and when he learns the truth exclaims: "Let the unfaithful wife tremble, etc----" and to Manfredo: "So then you were the villain?" At this point Edmundo enters. His start at the words gives a second warning of the catastrophe. Yorick complains that for some time Edmundo has not called him father, is reserved, and does not tell him the cause of his sadness. He suggests that Edmundo may be in love. At Edmundo's surprised exclamation Yorick tells him that love can be a crime, and asks him if he loves a married woman. At Edmundo's paleness Yorick suggests that our conscience must be slightly ailing when a glance frightens us. Then he cautions Edmundo, telling him that one who robs one of an estate does not cause a man so much harm, one who wounds his body, as one who wounds his soul. He begs him not to do this. Edmundo replies that his fear has no foundation. Yorick tells him that not even in the play does it divert him to have Alicia act the part of a wife at fault, and to have him play the part of a treacherous seducer. Yorick tells Edmundo that he has the part of the outraged husband. Edmundo is doubly astonished. Yorick adds that no other part would fit him less than that of a jealous husband. He does not know what jealousy is. Alicia never has caused him jealousy nor is to cause it all his life. Yorick calls Edmundo's attention to an apparent coldness on the latter's part towards Alicia, and bids him call Alicia mother, or if on account of her youth he does not like that, to call her sister. He thinks Edmundo is jealous because Alicia has gained such a place in his (Yorick's) heart, and tells him that it is said that there is no passion more powerful than that of jealousy; that it dominates the soul entirely, and makes it forget everything. He wishes Edmundo to coach him in his new role. Edmundo reads the lines for him; but Yorick thinks that Edmundo, who is of course trying to hide his feelings, does not show enough spirit.

Walton, who has learned from the author of the new drama, that Shakespeare has given the part of the outraged husband to Yorick, the comedian of the play, enters and informs Yorick of the author's insistence that he (Walton) reclaim the part. He adds that he was vexed at first, but told the author that Yorick could perform any part well,







and that he would coach him. Yorick is surprised, but Walton tells him that the temple of glory is so great that it never has been filled yet, nor will it ever be. Yorick admits that he has always judged Walton a rascal, but adds that to confess one's fault is the beginning of improvement. The two shake hands and Yorick adds that the one who thinks evil deserves never to be mistaken. He says that the part of an outraged husband appears somewhat difficult to him. Walton answers that the part is performed without difficulty, and bets that Edmundo is of the same opinion. Yorick tells Edmundo that he wishes his help also, and thinks that with two teachers and Shakespeare besides he will succeed.

Edmundo left alone is worried for fear that Walton knows his secret, and exclaims: "How easily frightened is guilt!" and "What an existence is that of the guilty!" Alicia enters trembling, and says to Edmundo: "One does not struggle with conscience without fear." Then she describes to Edmundo her suffering and terror, which increase at night, lest she may let some word or sign of her love for him escape, especially in sleep. Even the flight of an insect startles her. Edmundo tries to comfort her, telling her that if she were more guilty she would think herself less so; that guilt always appears horrible if virtue still gleams at its side. Alicia bids him not to talk to her of virtue; that just by loving him she tramples on all duties; and begs him to save her. Edmundo says it is necessary that they save each other; but how? He remarks that love working to make itself less becomes greater; that love is not converted into friendship, if perchance into hatred as lively and deep as it itself is. Alicia says that her salvation is in not loving him and he cannot save her.

Shakespeare enters and tells them that some time ago he ought to have taken a step which, drawn on by necessity, he takes now. He says he was a coward, adding: "Accursed human prudence which makes cowards of men of integrity!" Then he charges them each with loving the other. They try to make him think he is mistaken; and he says: "Hypocrisy and guilt are twin sisters." He makes them each look at the other face to face and proves his point by their failure to do it without emotion. They confess and he promises to save them with the aid of God. Then he draws out the whole story. They had loved almost at first sight. Edmundo says: "Love wishes even when legitimate to live concealed in the depths of the heart." Days passed; and at last he decided to declare his love. It was impossible as his rival was Yorick, the one to whom he owed everything. Alicia adds that her mother fell very sick, and they were without resources. Yorick appeared to their eyes like one sent by Infinite Mercy. Edmundo through gratitude to his benefactor kept silent. Alicia obeying the dying request of her mother married Yorick. Each thought the tie between them would break at her marriage; but instead love grew stronger. Edmundo in spite of Yorick's requests refused to continue living at the latter's home, though he was obliged to yield to Yorick and go there often. Still each, Edmundo and Alicia, were silent until one day representing Romeo and Juliet they each learned of the other's love. Shakespeare exclaims: "Wretched humanity, noble enterprise undertaken without strength sufficient to carry it to completion







becomes in thee a source of crimes! Wretched humanity, thou dost draw back before the small obstacles, thou dost leap over the great one! You love each other; it is necessary that you do not." To Edmundo's statement that the soul enslaved by love is not free from its tyrant, Shakespeare replies that the soul is free as a child of God. He says that on the slope of crime one must either draw back or go forward. He, Edmundo, shall draw back whether he will or not. He shall run away from Alicia forever. If no other remedy remains good must be done by force. They are grateful to Shakespeare, saying they are soldiers of duty, and he is their captain. Shakespeare trusts them, but tells them never to be alone together, and never to look at each other in the presence of others. He thinks that he alone knows their secret; then says that he is foolish as love never can be concealed. He tells them that Walton has told the author of the new drama that the part of an outraged husband fits Yorick especially well. Yorick enters and innocently practicing his part seizes his wife's arm and declaims his lines: "Let the unfaithful wife tremble, etc." The sensitive Alicia quivering with terror cries: "Pardon!" and falls senseless to the floor. Edmundo not understanding that he is simply practicing wishes to rush upon Yorick, but is detained by Shakespeare who grasps the situation. Yorick confused and disturbed cries: "Pardon!" wishing to explain what occurred. Shakespeare goes to aid Alicia, and Walton exclaims to himself sarcastically: "A conscience like that!"

In the first part of the second Act we find Walton soliloquizing. He mourns over the loss of glory which he is to suffer if Yorick performs the part well, and says of glory that she has feet of lead for approaching one who calls her, and wings for flight. One suffers if he waits for her, more if at last he enjoys her and then loses her, a thousand times more. Glory is as much deserving of contempt as she is adored. What wonder if the eagerness for preserving glory checks the voice of honor and of virtue! After these thoughts he says he should have wounded Yorick with the news of his shame as soon as he learned he was trying to offend him (I.E. by getting the part which would otherwise have been his). Then he says he promised Shakespeare to keep the secret. Yorick is jealous. Jealousies always peep out. When suspicion is fixed in the soul there is nothing else to do but run after the truth until one puts one's hand on it. Then Walton begins to fear that Yorick from real jealousies may receive inspiration for expressing the feigned jealousies in the play.

Yorick arrives and tells Walton he is dominated by curiosity as he heard Walton say to Shakespeare: "I have not failed my promise. Yorick knows nothing through me." Walton tries to put Yorick off. The latter tells him it is a bad thing to play with fire, a thousand times worse to play with the desperation of a man. They part for half an hour. Yorick confides his burden to Edmundo, telling him that Alicia does not love him, but never for a moment suspecting that Edmundo is the one who has her love. Edmundo tries to make him believe otherwise, and asks him who has induced him to think so. Yorick replies that when she heard him call her an unfaithful wife with the words of the accursed play, they sounded true to her and she was so overcome







that she swooned and asked pardon. Before this he saw nothing as the light of felicity blinds as the light of the sun. Now that his sky is clouded he sees all clearly and distinctly. To him Alicia seems younger and more enchanting than ever. He thinks that he himself is old and ugly. His suspicions at each moment receive new food. Alicia not in the least tries to feign. The weight of guilt annihilates the will. He is sure that Alicia is hiding an abominable secret in her heart. Who is the robber of his happiness? Who the robber of her innocence? Edmundo lies telling him he suspects without foundation, that he knows nothing. Then Yorick says that it was because she was deceiving his father that Edmundo did not frequent the house.

Edmundo begs him not to believe it. Yorick asks him to aid him in finding who is his rival. He names Walton, Lord Stanley, and even Shakespeare. Edmundo tells him he is delirious. Yorick says he will ask Alicia. Then Edmundo begs him not to do so, telling him time will clear his doubts and urging him to wait one day more, but he refuses.

Yorick goes but Alicia enters from behind the curtain. Edmundo receives an affirmative answer to his question as to whether she has heard, and tells her that the next day at dawn a vessel sails for a distant clime. Its captain is a friend of his. Let them flee. Alicia refuses. By night the means of flight will be ready, Edmundo tells her. Still she refuses. Edmundo continues, saying that if in no other way it should be possible to make the details known to her she will receive in the theatre a letter telling her what they should do. Still she refuses bidding him flee alone. Yorick calls her. She would be glad to have him kill her but not kill Edmundo. Therefore she decides to be silent. Edmundo says to himself that he will defend her if necessary. Poor Yorick at first talks in the kindest way to Alicia, telling her how youth in general leaves a piece of his heart in each love affair, but his was whole and pure when he saw and loved her. He asks her if she loves him as she can love. Her reply that she owes him so many benefits does not suit him. At last she says: "Yes." Then he asks her if she does not love another. She lies, telling him: "No." He says he thinks she is deceiving him. Then hoping again he says that perhaps she loves someone else and has not yet declared her love. In that case let her not hesitate to confess it to him. Humbly he would accept the punishment of having wished for a wife one who might have been his daughter. Not with the severity of a husband but with the tenderness of a father would he listen to her confession, would he make her see the difference which there is between adulterous love which makes hell rejoice, and the conjugal love which has palms and crowns guarded in heaven. He would redouble his attentions, and continually would elevate his supplications to the All powerful, that He would not let her out of His hand, and he would succeed. Alicia is overcome and silent and Yorick becomes more alarmed. Does she love and has she declared it? Let her not conceal it from him. Justice wills that guilt be punished. The woman who affronts her husband ought not to remain unchastised. And if it is to be all one to lose the affection of his wife, and to die hopeless, and she knows it, and condemns him to suffer the pains of hell in this life and in the other----No he cannot believe that she---and he weeps. Alicia at first kneels and Yorick with fury exclaims that if she were not guilty she would not kneel. He is moved with anger, then pity, then says her grief is a lie, she is a woman. At







last she falls limp. Than Yorick thinks of the play and bids her calm herself. To-morrow they will see what is to be done. To-day they must think of the drama of the evening. At this point Shakespeare enters and assists Alicia to her room insisting that Yorick wait a while. Yorick meantime is overwhelmed with anxiety to know who his rival is.

Walton appears and Yorick feigns extraordinary joviality. He then tells Walton that once upon a time there was a youth who became completely enamored of a very beautiful lady. They were happily married for a while, then one night the youth on returning home found his wife in the arms of a man and discovered that that man of high lineage had had love affairs with his wife for a long time. He resolved to take vengeance on the lover; and the lover made his servants beat him without compassion. This story was an account of Walton's life, and the latter is thoroughly angry and at last speaks as Yorick wished him to, giving Yorick to understand that he (Yorick) is living in peace with dishonor, that his wife is deceiving him. Yorick demands proofs, and just as he is about to rush upon Walton, Shakespeare, Alicia, and Edmundo come in. Shakespeare puts himself between the two, and says in an undertone to Walton: "To break one's word is the greatest of base acts." Walton goes out angry and Yorick accuses Shakespeare of being his wife's lover. At first Shakespeare is angry, then he laughs; and at last as Yorick begs his pardon and exclaims at his misfortune, Shakespeare bids him weep on his loyal breast. As Yorick does this Edmundo in a very low voice full of terror says: "Alicia!" and with desperation she replies: "Yes." He says: "To-morrow!" and she replies: "To-morrow."

In Act 2 we learn from a conversation between the author and the prompter that the new drama is pleasing, and that the last act will not be less so. Edmundo desires to learn from the prompter when Alicia retires from the scene. He is to be on the stage till the end and is troubled as to when he can get the letter into Alicia's hands. The author thinks that Edmundo is acting his part badly. Twice on going to his room he has found him talking to Dervil in a low voice; and when he came the conversation changed. Walton asks who Dervil is and learns that he is the captain of a boat which is to sail the next day, also that as soon as the captain left, Edmundo asked the prompter for ink and began to write a letter. The author exclaims at the writing of letters during the action of a play. The prompter hands to Walton a piece of paper doubled in the form of a letter, telling him it is the one he is to take out to the stage to give to Conde Octavo (Yorick). Walton takes it and changes countenance as great applause (for Yorick) is heard. His vexation increases when he is told that Yorick is better than he. The prompter also comments on Yorick's success. Walton hears the applause and thirsts for vengeance on Yorick. He notes that as Alicia passed out Edmundo gave her something. Perhaps it is the letter of which they talked--the proof which Yorick asked of him. He hides behind the curtain, sees Alicia open her hand, and hears her read the letter which tells her all is prepared, urges their flight, arguing that there is no other way, promises that Edmundo's love will last all his life, and tells her he will await her at five o'clock in the street. Alicia says: "To run away, to abandon that unfortunate man--to make the evil irremediable--an eternal opprobrium







never!" Death is preferable!" She brings the letter to the light as if to burn it. Walton stops her arm. She seizes the letter rapidly with the other hand. Walton demands it, and Alicia refuses, begging a little mercy for her husband. It would be an infamy, she says, to give it to him during the performance. Walton says he wishes to avengé himself and he will not wait as she wishes.

Yorick in the garb of Conde Octavio enters. Walton tells him that Alicia has in one of her hands a letter from her lover. Alicia lies, telling him it is not a letter. Yorick bids her confound the calumniator by showing the letter. He must see the letter. Alicia tells him it is impossible. She tries to escape. Yorick bolts the door. Blows on the door are heard. The prompter from within calls Yorick. The author cries for them to open the door as the play has stopped. Alicia cries for mercy, Yorick for the letter. Shakespeare, knocking on the door, demands entrance. Walton seizes the letter. Yorick demands it. Walton tells him: "Not yet!" Shakespeare, the author, and the prompter succeed in making the bolt of the door spring. Yorick in a low tone tries to get at least the name from Walton, who replies: "Later." Shakespeare tells Yorick that the public is awaiting him. The prompter adds that the public is furious. The author bids him run. The three push Yorick towards the door. He cries: "Let me alone. I am not an actor now----I am a man who is suffering." It is only<sup>at</sup> Shakespeare's words that duty is before all that Yorick goes.

The prompter tells Alicia that it is her turn now. She in a low voice tells Shakespeare about the letter from Edmundo, and he says in a low tone that Yorick shall not see it. Shakespeare tries to induce Walton to give up the letter, telling him that strong and generous hearts have only pity for another's misfortune. He begs him to show compassion for Yorick, at least for Alicia. Her fault is less grave, says Shakespeare, then Walton imagines. To the latter's statement that Yorick has offended him, Shakespeare replies that honor is not restored by committing a villainy. Alicia has not offended him in anything. To wound with the same blow the innocent and the guilty is work of dementia or barbarity. Men avenge themselves on men not on women. Then he tells Walton that envy has his soul in its claws, envy which weeps over the good of another, and delights in its own evil, envy which would be the misfortune most worthy of pity if it were not the most repugnant of the vices, envy, ignominy, and obsession of the mind, leprosy of the heart. The author enters and tells them how admirably Yorick is doing; and applause and clapping are heard. It comes to be Walton's turn to go, and at the instance of Shakespeare, he gives the latter a letter which he takes out of his pocket. Shakespeare finds it is only a blank sheet of paper.

As a finale we have the last scene of the play in which Shakespeare's company are acting. The Count (Yorick) asks Landolfo (Walton) if the letter is in his power, to say so and finish. Landolfo (Walton) hands over not the blank letter, but the real letter, saying to himself: "I have avenged myself." Yorick on opening the letter (that of Edmundo to Alicia) forgets that he is playing a part, and says to Beatriz (Alicia) what his own emotion dictates. The prompter thinking he has made a mistake prompts. At last Yorick yielding to







the force of circumstances, and not being able to dominate his indignation and wrath, makes his own the fictitious situation of the play; and in all three Yorick, Edmundo, and Alicia are seen the true persons and the fictitious persons of the play confounded in such a way that the audience hardly know which is which. The count (Yorick) says to Manfredo (Edmundo): "So then you are the villain----the infamous seducer!" To Beatriz (Alicia) he says: "How much sin detracts from beauty!----Alas for thee! Desperate love never has pardoned." Beatriz (Alicia) says to the Count (Yorick): "My life belongs to you. It is a type of mercy to kill quickly." The Count (Yorick) tells Beatriz (Alicia) that Manfredo's (Edmundo's) blood shall run first, then hers. He takes two swords from a collection of arms and bids Manfredo (Edmundo) choose one. The latter tells Beatriz (Alicia) she cannot die while he lives. Then the Count (Yorick) and Manfredo (Edmundo) frantically struggle in spite of Beatriz' (Alicia's) efforts. At last Manfredo (Edmundo) falls prostrate, and with a cry to God for pardon breathes his last breath. Alicia runs to and touches him, gives a cry and calls for help. Shakespeare, the author, prompter, and all the actors and employees of the theatre surround Edmundo. Alicia cries: "Kill me now! I loved him!" Shakespeare tells the audience that the drama cannot go on as Yorick, his reason darkened by enthusiasm, has really wounded the actor who was playing the part of Manfredo, also that the infamous actor Walton has been found dead in the street. He bids them "Pray for the dead. Alas! Pray for those who killed!"

One of the great lessons of the play is against envy, illustrated in the character of Walton, who begrudges Yorick the part permitted him by Shakespeare in the new drama. We are assured that one who is envious will never lack something to envy, as looking through the strange spectacles which envy puts before his eyes he sees everything distorted. No one in the world is contented with his lot. We find that the theatre is a fruitful source of envies; but that while rivalry engenders base actions yet by it man conquers impossibilities. It is said that there is no passion more powerful than jealousy, that it dominates the soul entirely and makes it forget everything. But as Tamayo has ~~Walton~~ say, the temple of glory is so great that it has not yet been filled, nor will it ever be. He who thinks evil deserves never to be mistaken. Jealousies are always peeping out. Envy weeps over the blessing of another and delights in its own evil. It would be the misfortune most deserving of pity if it were not the most repugnant of vices, sucking fish of the mind, leprosy of the heart. Along with this goes the suffering of one seeking glory, the fleeting character of the latter and the fact that eagerness to preserve it chokes the voice of honor and virtue. This is poignantly illustrated in the baseness of Walton.

Another important teaching of the drama is found in the mistake of Alicia and Edmundo before the former's marriage in not going to Yorick and frankly confessing their feelings. It was impossible for Alicia loving Edmundo to marry Yorick and be happy. It was impossible for Edmundo loving Alicia to live in the home of his adopted father, her husband, or even to see her constantly in the theatre as he did,



the force of circumstances, and not being able to dominate his in-  
formation and wish, makes his own the fictitious situation of the  
play; and in all these things, Edmund, and Alice are seen the true  
persons and the fictitious persons of the play contained in such a  
way that the audience hardly know which is which. The count (York)  
says to Edmund (Edmund): "As when you are the villain---the infa-  
mous murderer!" To which (Alice) he says: "How much she deserves  
from me!"---Alice for that! Edmund has never been pardoned.  
Edmund (Alice) says to the Count (York): "My life belongs to  
you. It is a type of mercy to call it such." The Count (York)  
says to Edmund (Alice) that Edmund's (Edmund's) blood shall run  
first, then hers. He takes two words from a collection of arms and  
bids Edmund (Edmund) choose one. The latter (Alice) chooses one, and Edmund  
and cannot die while he lives. Then the Count (York) and Edmund  
(Edmund) frantically struggle in spite of Edmund's (Alice's) efforts.  
At last Edmund (Edmund) falls prostrate, and with a cry he dies for  
good. Edmund's last breath. Alice runs to and touches his  
lips a cry and calls for help. Edmund, the author, Edmund,  
and all the actors and actresses of the theatre surround Edmund.  
Alice cries: "Kill me now! I loved him!" Edmund's last breath  
suffices that the drama cannot go on as York, his reason, Edmund  
by Edmund, has really wounded the actor who was playing the part  
of Edmund, also that the infamous actor Walter has been found dead  
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it is said that there is no passion more powerful than jealousy. But  
it dominates the soul entirely and makes it forget everything. But  
as Edmund says, the temple of glory is so great that it  
has not yet been filled, nor will it ever be. He who thinks evil  
therefore never to be mistaken. Jealousies are always ready to  
bury some over the blessing of another and delight in his own evil.  
It would be the mistaken most deserving of pity if it were not the  
most repugnant of vices, seeking like of the mind, jealousy of the  
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fictitious character of the latter and the fact that everyone is en-  
vious it chooses the voice of honor and virtue. This is prominently  
illustrated in the character of Walter.

Another important teaching of the drama is found in the attitude  
of Alice and Edmund before the latter's sacrifice in not going to  
York and frankly confessing their feelings. It was impossible for  
Alice loving Edmund to marry York and be happy. It was impossible  
for Edmund loving Alice to live in the home of his adopted father,  
her husband, or even to see her constantly in the streets as he did.



to act in plays as her lover, without the true feeling of each becoming known to the other. And the love which they tried to hide only grew stronger. All the agony of spirit of each of them, and the terrible situations and temptations are vividly portrayed, also the supreme suffering of Yorick, which leads finally to his killing Edmundo the adopted son he had so loved. Courage and frankness at the outset, before the marriage would have entailed great suffering, of course, but not the almost unbearable situations and terrible consequences presented. Tamayo has Shakespeare bring this out when he says to Edmundo and Alicia after hearing their story and their good intentions: "Wretched humanity. The noble enterprise undertaken without strength sufficient to carry it out becomes in you a source of crimes----You draw back before the small obstacle (I.E. of going to Yorick and frankly confessing the state of their feelings before Alicia's marriage to Yorick whom she did not love, while she did love Edmundo); you leap over the great one. It is necessary for you not not to love each other."

The weight of guilt on Alicia annihilates the will. And the false situation in which Alicia and Edmundo live leads to terrible wrongs. The absolute necessity of Edmundo's and Alicia's not seeing each other in the present situation is brought out by Shakespeare in his efforts to help them; and the wrong of loving another man's wife, by Yorick in his conversation with Edmundo. If this method of absolute separation, brought out so clearly by Tamayo, were adopted in time, and strictly followed, there would be fewer marital troubles seen in our modern civilization. Tamayo brings out through Shakespeare that the soul is free as a child of God; that on the slope of crime one must either recede or draw back. Free will of man to withdraw from the precipice is emphasized in connection with Vivaldo in LA RICAHEMBRA. This same free will has Adelaida in LOS HOMBRES DE BIEN, but disbelieving in God and boasting of her own ability to save her honor, she weakens and is drawn over the precipice by the strength of her passions. In UN DRAMA NUEVO Shakespeare says Edmundo shall go away; for if no other remedy remains good must be done by force. Edmundo, however, plans to try to get Alicia to go with him, and meets death at the hands of her husband, his adopted father, Yorick.

Another lesson is that of the unhappiness caused by the most inappropriate marriage of youth and age, where the former is likely some day really to love a man near her own age, to the intense suffering of herself and of the old man to whom she has sold herself, or foolishly married through lack of common sense. Yorick himself admits this possibility when he urges Alicia if she loves another and has not yet declared her love, not to hesitate to declare it to him, saying that he will accept humbly the punishment of having been eager to have for a wife one who might be his daughter, and will try to win her back. He admits when the misgivings come upon him that felicity dazzles as the sun, and that only with love does love make a knot which is not broken.

In Alicia's words that death is preferable to abandoning her unfortunate husband by running away with Edmundo, thus making the evil irremediable, and receiving an eternal opprobrium, we find the deter-







mination to keep her marriage vows. Here is practical advice for others in a similar situation. The baseness of breaking one's word is emphasized by Shakespeare to Walton, the importance of duty before all things by Shakespeare to Yorick, who himself earlier in the play has expressed this idea to Alicia when he told her they would put off the settlement of their troubles till the next day as to-day they must think of the drama of the evening. The chill of disillusion on the heart just opening to life is compared to the destruction of fruit by frost. This reminds us of Adelaida in LOS HOMBRES DE BIEN. Another lesson is put by Tamayo in the mouth of Yorick who tells Edmundo that one who robs a man of his estate does not cause him so much harm as he who robs him of his honor, one who wounds in the body, as one who wounds him in the soul. He also speaks of justice as willing that sin be punished. Tamayo has Shakespeare speak against revenge when he tells Walton that honor is not restored by committing a villainy. To wound by one and the same blow the innocent and the guilty he says is dementia. Chivalry is emphasized in the same speech, when Shakespeare says: "Men take vengeance on men, not on women." Charity of judgment is another quality which Tamayo has Shakespeare present when he tells Walton that strong and generous hearts have only pity for another's misfortune. It is Shakespeare also whom Tamayo has say: "The envious will look for the defects, let us look only for the beautiful qualities." Yorick tells us that youth leaves a piece of his heart in every love affair, and emphasizes the force of love felt for the first time in the autumn of life when it is not possible to love again. He contrasts adulterous love which makes the devils rejoice with true conjugal love which has "laid up in heaven palms and crowns," and shows his trust in the efficacy of prayer to the All powerful for another that He may not let the one for whom prayer is made out of His hand. At the very end of the play the last words of Shakespeare request prayers for the slain and the slayers.

#### LOS HOMBRES DE BIEN (1870)

LOS HOMBRES DE BIEN (1870) (Men of Integrity) is the title of the last and perhaps the most satirical of the plays which came from Tamayo's pen. It deals with the hypocrisy of the times in which there are evildoers capable of everything and so-called "men of integrity" incapable of anything. Don Lorenzo de Velasco has invited to his country estate the Conde de Boltana and Juanito Esquivel. These three represent in the play the "men of integrity" whose actions are satirized. Leandro Quiroga is the great rascal, and Damian Ortiz the hero. There are two young women, Adelaida, daughter of don Lorenzo, and Andrea, the daughter of a poor paralytic, owner of a little house near by, which he refused to sell to don Lorenzo, and in which he lives cared for by his daughter.

In the opening scene don Lorenzo tells his guests they are models of honesty (probity) and the compliment is given the latter in turn. The three declaim against society and the times, while don Lorenzo takes a cigar from a cigar-case and lights a match, the Conde takes out a box of snuff and Juanito a box of caramels, putting one







in his mouth as he talks in a tearful tone. These actions are characteristic of the three "good men" during the play, and appear to be about all of which they are capable. As they talk they see Andrea cross the field, and remark on her beauty. They also see the little cripple Damián Ortiz. From their conversation we learn that the latter, shortly after his father's death, sold at a loss a little house, all his patrimony, to aid a most honored military man, a friend of his father. This man's own son had stolen five thousand dollars from the cash box of the regiment. The man, hopeless and almost crazy, had asked a loan of money from don Lorenzo who is very rich, and had been refused. Complacently don Lorenzo says: "We are to argue that the most noble actions if not regulated by prudence----" and the Conde adds: "Some deeds which appear very heroic are not more than simple tomfooleries." We also learn that the same Damián, employed in the office of a society which had dishonest dealings, let the fact be known and gave up his position. Juanito adds the facts regarding Damián's lameness. One night he saw a youth with a razor attacking an old man. Indignant he (Juanito) recited a paternoster that God would give him light, but Damián rushed to protect the old man with his body, and the youth pierced one of his muscles. Don Lorenzo remarks that it is a pity that everything that youth does is characterized by lack of foresight. Juanito continues his account. His first impulse was to run to give him aid, but instead, thinking of what might happen if the police found him with a dead man, he ran home shedding tears for him. This tearfulness is one of Juanito's characteristics. Don Lorenzo adds that it cannot be denied that all Damián's foolish actions proceed from "excessive honor." The conversation brings out the fact that Damián has written an historical drama, with a moral; but that it was not produced more than one or two nights. There follows a conversation in which it is stated that serious works do not now draw people to the theatre, only those of the comic class with vulgarisms and indecencies attract the audiences; and the "good men" criticise people for taking their wives and daughters, then speak of their own as going, and praise the music of the opera.

The guests are surprised to learn that Leandro Quiroga, a well-known rascal, is also a visitor for a time at the home of don Lorenzo. The latter had met him on a journey from Cadiz to Puerto Rico and had given him a passing invitation. Now in Spain, he is a rascal who snares, deceives, and spends without having money, and has a reputation for unclean living. The guests express surprise that a man like that is so well regarded in the world; and Damián sarcastically replies that in each epoch there is a type of style, the philosopher, the soldier, the monk, the gentleman, and that now the rascal is the latest model. After expressing among themselves their horror of Quiroga, they give him a flattering reception when he enters. Quiroga meanwhile hopes that he may shock them and get rid of them as soon as possible. He begins with some blasphemous remarks respecting God. When he attacks Damián as a believer in the other life, the latter replies that this seems a very little life for his soul, and answers Quiroga's taunt about believing in the soul, that a horse is doubtless a beautiful animal but that he considers himself somewhat superior to



in his mind as he sits in a room. These actions are characterized of the "good man" during the day, and appear to be about all of which they are capable. As they talk they see before them the little, and remain on their hands. They also see the little original human body. From their conversation we learn that the latter, shortly after his father's death, sold at a loss a little house, all his property, to a man named Antonio, a friend of his father. This man had stolen five thousand dollars from the bank of the regiment. The man, however, and Antonio, had asked a loan of money from Antonio who is very rich, and had been refused. Compulsively Antonio says: "He was to argue that the most noble action is not regulated by prudences and the good man: "Some debts which appear very serious are not more than simple necessities." He also learns that the same Antonio, employed in the office of a society which had dishonest dealings, let the fact be known and gave up his position. Antonio and the latter regarding Antonio's intentions. One night he saw a youth with a razor attacking an old man. Antonio (Antonio) resisted a passerby that God would give him light, but Antonio rushed to protect the old man with his body, and the youth observed one of his muscles. Antonio remarks that it is a pity that everything that youth does is characterized by lack of foresight. Antonio continues his account of his first lesson was to run to give him aid, but instead, thinking of what might happen if the police found him with a dead man, he ran home shuddering tears for him. This realization is one of Antonio's characteristics. Don Lorenzo adds that it cannot be denied that all Antonio's earlier actions proceed from "excessive honor." The conversation ends on the fact that Antonio has written an historical version of his life, but that it was not produced more than one or two nights. There follows a conversation in which it is stated that Antonio works do not now draw people to the theatre, only those of the comic class with vulgarisms and rudenesses attract the audience; and the "good man" criticizes people for taking their wives and daughters, then speak of their own as going, and praise the music of the courts.

The guests are surprised to learn that Leandro Quinto, a well-known rascal, is also a visitor for a time at the home of Don Lorenzo. The latter had met him on a journey from Cuba to Puerto Rico and had given him a passing invitation. Now in Spain, he is a rascal who wastes his money, and spends without having money, and has a reputation for unclean living. The guests express surprise that a man like this is so well regarded in the world; and Leandro dramatically replies that in each epoch there is a type of style, and philosophy. The latter, the man, the politician, and that now the rascal is the latest model. After expressing among themselves their horror of Quinto, they give him a flattering reception when he enters. Quinto meanwhile hopes that he may shock them and get rid of them as soon as possible. He begins with some eloquent remarks respecting God. When he attacks Leandro as a believer in the other life, the latter replies that this seems a very little life for his soul, and answers Quinto's words about believing in the soul, that a horse is doubtless a beautiful animal but that he considers himself somewhat superior to



a horse. Damián also says that he has the weakness of being a slave of God and of no one else. Don Lorenzo reprimands Damián; but the latter reminds him that on accepting the position in his home he set only one condition, namely, that he be allowed to express his opinion freely, as he must do so or explode. He then reminds don Lorenzo that Quiroga is a very great rascal, that he, don Lorenzo, is a friend of a rascal, and is entertaining, flattering, and caressing him. To don Lorenzo's reply that he offered Quiroga good training Damián replies that he (don Lorenzo) means evil, as he gets vexed if he (Damián) maintains before Quiroga opinions and beliefs which are those of don Lorenzo. When don Lorenzo says he does it to avoid trouble, and a tirade of blasphemies and heresies on the part of Quiroga, Damián replies that Quiroga utters blasphemies and heresies and don Lorenzo either does not answer, or laughs at his jest. Damián says that not getting indignant among individuals as among peoples is the most evident sign of being debased. To don Lorenzo's statement that because society is debased, degraded, it is useless to kick against the pricks, and one must have prudence, one of the cardinal virtues, Damián replies that prudence is one of the cardinal virtues when it teaches one to discern the good from the bad in order to follow the one and run from the other, but not when it is the hypocritical shield of indifference, or the base mark of cowardice. Love for the good cannot be platonic. The deadly symptom of modern society, Damián says, is not that there are rascals in it----there always have been. The deadly symptom is that there are no good men. When don Lorenzo exclaims that this is an exaggeration, Damián replies that these "good men" do not dare to be so openly, rejecting the part of actors they accept with pleasure that of accomplices in works of iniquity. Between the barbarous assassin and the coward who turns his back, there is little difference. There are rascals active and passive, some who do and some who let be done. Those who now are styled; "good men" are so cowardly that it seems that fear is an inseparable companion of virtue, or that no one sets about being good except when he does not dare to be bad. Damián, who evidently voices the convictions of the author, continues that from one of these two immense bands which to-day constitute the greater part of society, wicked men capable of everything, and good men incapable of anything, if it is just to expect anything good, let one hope for it from the former who at heart have faith in evil. One can hope for nothing from those who have faith in nothing. He refers to Paul, who was an ardent enemy of Jesus, later fell on the earth adoring him, and became the apostle to the Gentiles. The "good men" have taken as a model Pilate (who washed his hands before the multitude who demanded that Jesus be crucified); and for the Pilates there is no redemption, argues Damián.

Adelaida, don Lorenzo's daughter, elegantly attired, shows her disrespect for her father, who declaims against the world as to-day ridiculing the authority of the father, and applauding the rebellion of the child. His daughter has had an education in French, English, Italian, history, etc. He asks her what she is reading and she replies saucily. On his command that she give up the book to him she disdainfully reaches out her hand to make him come and get it. Damián says to himself he never wished to be a father until then. Don Lorenzo finds the book unsuitable for Adelaida, and learns it was given her by Quiroga. She disrespectfully gets the book from her







father, and begins reading it in spite of his objections. Damian, in answer to don Lorenzo's question as to what he can do, replies that the blame belongs to him for the bad bringing up of his daughter, who in spite of her literary education has not learned at twenty-five to respect her father.

Andrea enters and abashed says that her father bade her come and tell them what happened to her. The day after his arrival Quiroga met her and told her she was very pretty. In terror she ran home and for the first time in her life deceived her father when he inquired as to the cause of her agitation. Adelaida, during the recital of Andrea, asks herself if it can be true that Quiroga loves this girl. She even frightens Andrea by the stern glances she gives her. Continuing her story Andrea says that always afterwards on seeing Quiroga she ran and he endeavored to overtake her. At last he succeeded, and told her he loved her; but Damian passed by and he let her go. Her father watched her attentively and was becoming more sad. He had divined the trouble. Another day she was taking in the clothes when Quiroga seized her, and in spite of her cries kissed her on the lips, saying that he would return that night. She entered the house and found her helpless father on his feet. He fell in a faint, but later revived, and drew the whole story from her by questions. At nightfall he bade her shut the house well, and come close to him holding one hand tight. Then he called their dog Leal, and bade him defend Andrea. Leal responded with a growl. Then her father told her to pray. Thus they spent the night. Now she comes to beg protection as her father wishes. If the latter sees her abandoned, the grief of not being able to defend her will take away his life. Trustingly she thanks them for the expected help, but she is terrified at the glance of hate Adelaida gives her.

Don Lorenzo has much to say against the iniquity of the times, which does not respect unprotected innocence or helpless old age. Damian tells him that it devolves on him to protect them; that he must eject Quiroga from his house at once; that only thus can an offense be avoided. As in that vicinity there is no other place to stay, Quiroga will go away and forget the poor child. Don Lorenzo objects, saying that he will talk to Quiroga. When Damian leads him to think Quiroga will not pay attention to that, don Lorenzo says he washes his hands of the matter. Damian reminds him that this was what Pilate did, and that there are no hands dirtier than those thus washed. The Count and Juanito enter excitedly to say that during their walk Quiroga has made known to them his evil intentions regarding the daughter of the paralytic. Meeting her on the way Quiroga started after her as she ran crying. Damian finding they have done nothing except to become scandalized and filled with horror exclaims: "Does it appear to you to be villainy to harm the weak? Well not to defend a weak one when a person is able is villainy also!" With that he rushes off to give aid. The three "good men" at their ease talk the matters over, don Lorenzo letting himself fall in a chair and taking out his cigar case, the Count seating himself at the right and displaying his snuff-box; Juanito taking a seat separated







from the others and treating himself to his candy.

In Act 2 we find Juanito and the Count complaining that the peace which don Lorenzo promised them in the country is not to be had, as there is no place on earth to which the plague of the rascal is not extended. Even the plague of the flies and of the frogs in Egypt are to be laughed at in comparison. We hear later from don Lorenzo that Andrea is growing calmer, does not scream now, but remains in a state of prostration causing fear. The wretch Quiroga has killed her loyal dog Leal. Don Lorenzo is vexed that *Damián* has brought her to his house that her father may not see her in a faint. He exclaims that persons too good are insufferable. The two "men of integrity" decide that it is their obligation to protect innocence; so they argue that it devolves on don Lorenzo to talk right out to Quiroga. Don Lorenzo asks for their aid; but when Quiroga, who has overheard the conversation comes, he easily scares them with his imprudent talk, and with the sight of the rapier with which he killed the dog Leal. Besides, when don Lorenzo remonstrates with him for his attempts to ruin the girl Andrea, her retorts that it would be better for don Lorenzo to abstain from seducing the wives of his friends; and don Lorenzo saying that his daughter is very ill leaves the room. Then Quiroga disposes of the Count by referring to **his** evil life with a young dressmaker, and the Count leaves complaining of an itch in his shoulder. Quiroga vanquishes Juanito, charging him with letting himself be seduced by a widow. Juanito leaves pretending the Count is calling him.

After clearing the way the smart scoundrel Quiroga says to himself: "Adelaida must be blind with fury. A woman who is furious is almost conquered." There ensues a conversation between Adelaida and Quiroga, from which we learn that Quiroga exacts that the affection between him and Adelaida be concealed from all the world; that he wishes her to run away with him, and, as she says, dares to propose that she live with him without the right to call him husband. Adelaida upbraids him with this. He replies that she knows that he does not believe in God, and that pledging to her love and fidelity in the temple of a God whose existence he denies would be a farce. She asks him why he waited till he was master of her heart before showing her all the horrors of his. The villain, as we learn later, but as poor Adelaida does not know, is a married man who has deserted his wife. Quiroga asks Adelaida why, when she has force and spirit to cross as an eagle limitless spaces, she does not venture, bids her break the chains which imprison her, and promises to love her above everything. The educated twenty-five year old Adelaida answers that in Spain that kind of love is called prostitution. On Quiroga's declaring the bonds which united them broken forever, Adelaida tells him to forget her, but not to outrage her. She says he shall not obtain a single caress from Andrea. She tells him he cannot even dream of what a desperate woman is capable. He bids her not to shout; but she says she wishes all the world to know, and that Andrea is going to know right off. He threatens her; she calls him a coward. He seizes one of her hands violently and beside herself







she shouts for help. Juanito and the Count come and Adelaida gets away; but Quiroga frightens the Count and Juanito into keeping silent.

Left to themselves the last two admit to each other that they are friends of Adelaida's father, and that the matter is a grave one. They would sin grievously in keeping silent. Friendship and duty demand that they inform him. Quiroga has, they say, seduced four maids, eight wives, and twenty-five widows. Then fear of the bully overcomes them; and the cowards shield themselves with the idea that they will not mix in other people's business. At this point don Lorenzo enters to inform them that a well-known bandit, trying to gain the frontiers, and pursued by the civil guard, has taken refuge in his house. Through fear don Lorenzo has received him, hidden him, and confused the officers. And through fear the Count and Juanito exhort him to treat the bandit well. With a smile of satisfaction don Lorenzo tells them how successfully he deceived the civil guards.

After don Lorenzo leaves, the Count and Juanito are just speaking of getting away from the place, when Damian enters. He has met Adelaida on the way and learned that Quiroga is making love to her. The Count and Juanito caution him to keep quiet about it, because, as they say, they are fond of him. Damian expresses the wish that God deliver him from their affection and from the cholera morbus.

Quiroga tries to frighten Damian, but does not succeed. Then he has the effrontery to call don Lorenzo himself and to tell him that Damian has great things to reveal to him. At first don Lorenzo is bored; but when Damian tells him that Quiroga loves his daughter, he is aroused but thinks it impossible. Damian tells him that Quiroga makes love to Andrea to avenge himself on Adelaida who rejects his vile intent. He has learned it he says from Adelaida herself, who is jealous. On learning that the Count and Juanito knew it, don Lorenzo exclaims. He is astonished also at Quiroga; but Damian says: "To deposit confidence in a rascal of whom one knows that he does not deserve it, what is that but to authorize him to abuse it?" Then don Lorenzo tells Damian that the worst of all is that Quiroga is married, a secret marriage in America. He abandoned his wife and asked don Lorenzo to keep it secret. Damian exclaims: "And you said nothing! And that man has been able to induce one and another guileless virgin to admit him as a lover with the legitimate hope that the lover be changed into a husband?----And you take the seducer by the hand and bring him to your home?----The seducer needed an accomplice. He found him in the father of the victim." Don Lorenzo asks him what to do. At first sarcastically Damian answers: "Let this gentleman go on in his business of seducing your daughter, and meanwhile wash your hands and declaim against the evils of society." Then he tells him he is at his side, and bids him make use of him even of his life. "What is to be done?" don Lorenzo asks. Damian replies: "Drag Quiroga out." Don Lorenzo objects: "Another scandal----You know that we good men are not good for these things." Damian replies that he knows that "good men" are not good for anything. Don Lorenzo counsels calmness, prudence. Damian answers that if it is necessary to have prudence not to count







on him; he does not expend it.

Quiroga enters and with villainous nonchalance tells don Lorenzo that if one had told him that a married man was making love to his daughter, he thinks he would have killed him with a blow on the neck without allowing him time to excuse himself. He, don Lorenzo, cannot do less than consider that appearances deceive, and one ought not to condemn anyone without hearing him first. Then Quiroga pulls the wool over don Lorenzo's eyes, telling him that as Adelaida was attractive he paid her attentions which she took as serious; so he decided in courtesy to let himself be loved as it probably was a mere childish caprice, and if he did not resist she would get over it more quickly. But no two women are alike; so he had to break harshly with her. Therefore he told her he had vowed never to marry; and remained to complete his work by making love to Andrea, curing Adelaida radically. He asks if don Lorenzo thinks that if it were his intention to secure favors from Adelaida he would not have gotten them, and says he is almost tempted to prove it. Alarmed don Lorenzo says he does not doubt it. Then Quiroga suggests that don Lorenzo and his household go to bed at the usual time, and that at two or three A.M. he (Quiroga) take his coach with coachman's suit and drive the fugitive from justice, whom he pities, to a place of safety; that two of don Lorenzo's servants, Miguel and Antonio, go ahead to see that the coast is clear, or to aid in case of need. In Irún they will recover the coach and return. Furthermore, Quiroga bids don Lorenzo give him a thousand dollars which he will return in Madrid when they meet. When don Lorenzo hesitates, Quiroga suggests that he will telegraph to Madrid for the money, and remain two or three days more. Don Lorenzo is so anxious to get rid of him that he consents and even urges him to take the money. Quiroga insists that it be in gold.

Quiroga alone soliloquizes as to what would become of one if in the world there were not men as good as don Lorenzo. He decides that in order to carry out his evil design he must either frighten Damian into complaisance as he has the three "good men" or disable him. In conversation Damian assures him that one does not measure men well except measuring them by the soul, and that thus considered it may be that the one who seemed small is great, and vice versa. Damian talks most outspokenly and plainly, answering Quiroga's taunt that he is fond of the office of detective with the question: "What office more honorable than that of watching the bad, that they may not harm the good?" Quiroga attempts to strike Damian; but the latter grasps his arm and prevents him, even inflicting pain. Don Lorenzo, the Count, and Juanito come in. Quiroga insists that don Lorenzo punish Damian or else he, after killing Damian, will have to ask satisfaction of don Lorenzo. The latter reproves Damian who replies that he will not respect even don Lorenzo himself, if his audaciousness reaches the extreme of making a false show of vexation against one who defends him for the sake of cajoling one who has wished to corrupt his daughter. At last don Lorenzo orders Damian out of the house. He is seconded by the Count and Juanito; and the three "men of integrity" try to soothe



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Lorenso enters and with ...  
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the head without allowing him time to excuse himself. He, then ...  
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Lorenso don Lorenzo says he does not doubt it. Then Lorenso suggests ...  
that don Lorenzo and his household go to live at the hotel there, and ...  
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in order to carry out his plan he must either finish ...  
into complicity as he has the three "good men" or dismiss him. In ...  
conversation Lorenso assures him that one does not marry men well ...  
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extremes of making false show of vexation against one who defends him ...  
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At last don Lorenzo orders Lorenso out of the house. He is accompanied by ...  
the Count and Juanito; and the three "men of integrity" try to soothe



the angry Quiroga. Damian leaves with these stinging words for the three "good men": "Heaven and earth have no greater enemy than cowardice. Behold the "good men" at the feet of the fiend."

In the last Act we are given a picture of the state of mind of Adelaida who in the garden suffering greatly, is unable to get the relief of tears. Damian outside calls her gently, and she lets him in. From their conversation we learn that her father had left her locked in her room, but that she had come down from her balcony by means of the grapevine trellis. In the most kind and honorable way, as a brother, Damian talks with Adelaida who admits that she loves Quiroga. She is astonished to learn that Quiroga is married, and exclaims: "So then there is no misfortune which, however great it may be, cannot be still greater?" Adelaida because of Quiroga has lost her faith in God; and Damian exclaims that one punishes the thief who steals money, and leaves in peace the robber who snatches faith from the soul. Adelaida says that she completed twenty-five years without loving anyone, and now the only one of her suitors worthy of implacable hatred she loves. She adores, she says, one soliciting her love when he is not free, one who does the most atrocious wrong which ever could be done an honorable woman. At last she weeps, resting her head on Damian's shoulder. He counsels her to be humble, saying that the misfortune and ignominy over which she weeps is the fruit of pride which appears to make one rise by the eagerness and pangs of affliction with which it makes one descend. In regard to humility, on the other hand, it appears that we are descending when we are continually rising higher. A great disgrace easily arises from great vanity. Adelaida says it is late; there is no salvation for her. Damian replies that God willed that it should never be too late to return to Him, and begs her for the sake of the memory of her mother to come to her senses. Adelaida replies that she hardly knew her, and that her father trusted her to hired servants. Then Adelaida says that her father abandoned her to make long journeys of an entire year; did not correct her faults; knew that wicked fellow and brought him to her side. To her first statement Damian replies that her father wished to increase the wealth of his daughter, to her second that as she was his only daughter he loved her with frenzy. At last he rebukes her, telling her that the father is to judge the child, not the child the father. Adelaida cries that there is no comfort for her. Damian asks her how there is to be when she stands aloof from God, and grief has no other companion. Then he asks her if Quiroga should drag her to greater disgrace who would defend her from herself; who would bridle the villainous impulses of an infidel heart. Adelaida answers that she alone is sufficient to save her honor; she was not born for a concubine.

Quiroga comes, finds all quiet, and is ready to leave humming. Adelaida aggravated calls him, though Damian objects. She insists on saying farewell. Quiroga tempts her, telling her there is yet time for them to fulfill their destiny of fleeing together and indulging their love. This he does in spite of the fact that she has let him know she has learned that he is married and that she accuses him for his vileness. She refuses and he arouses her jealousy by letting her







know that he is going with Andrea. Adelaida then tells Damian that Quiroga is intending to take Andrea. Damian shouts for don Lorenzo and Adelaida tries to call him also. Then Damian starts to go and to Adelaida's question as to where, replies: "Where one is trying to commit an horrible crime, where God wishes me to go." He declares that it makes no difference if they kill him, conscience is worth more than life.

At last the three "good men" peep out of their windows, and learn from Adelaida's cries that Quiroga and the bandit are going to kill Damian and abduct Andrea. They are so slow in getting down stairs that Adelaida's patience is exhausted. In spite of her urging them to go to prevent the crime, they spend their time in exclaiming at the condition of the period. At last the Count and Juanito push don Lorenzo ahead, telling him to guide. A shot is heard and cries which so frighten the three "good men" that they fail to proceed.

Damian enters with an effort, his left arm hanging without movement and bloody. Don Lorenzo, the Count, and Juanito conduct him to a bench and seat him on it, Adelaida exclaiming; "Heaven will not aid me, let hell help me!" disappears. Poor Damian exclaims that he does not need anything----Andrea----they may yet arrive in time. They will not separate her from her father without tearing her in pieces. All the pleadings of Damian that the "men of integrity" go to save Andrea are vain, even when he says: "They are trying to steal a daughter from her father---You are a father! You have a daughter!" At last don Lorenzo says: "If Quiroga wishes to carry off the girl, it is not my fault; and, in short, provided the rascal leave us in peace, let him carry off the girl!" Juanito calls attention to the rapidly moving coach. Damian exclaims: "On you don Lorenzo, on you the curse of God!" Cries for help are heard coming nearer, and Andrea appears. Damian sees her with joy, then with sudden fear asks don Lorenzo where his daughter Adelaida is. Don Lorenzo is provoked that he could suspect anything of her. At last from Andrea, breathless, and choking with emotion, they learn that Adelaida came; they talked and went away. Don Lorenzo exclaims: "My daughter! And you infamous, you have not prevented it!" and falls senseless. Damian says: "Justice of God!" Andrea prays for Adelaida's salvation.

The ethical teachings of this play are many. As has been said already it satirizes the hypocrisy of the times until one feels thoroughly disgusted with the so-called "men of probity" or "good men" incapable of anything, as contrasted with the fiends capable of everything. Polite lying is a part of this hypocrisy. The danger of complaisance amid evil, and its proof of degradation are presented; and we have a picture of prudence as sometimes "an hypocritical shield of indifference or the base mark of cowardice." We are shown the deadly symptom of the society of the times, not that there are rascals, but that there are not good men in the true sense of the word. Love for the good cannot be platonic. The danger of apathy is clearly pictured. We are to expect good from the bad, rather than from the so-called good who are apathetic. This is illustrated by reference to the conversion of the apostle Paul, and by Pilate's cowardly act of washing his hands of the matter concerning Christ.







The hypocrisy and cowardice of don Lorenzo, the Count, and Juanito, "men of probity", "good men", so-called, are contrasted throughout the play with the sincerity and bravery of the cripple, Damian, awaking admiration for the latter, whose generosity in helping a friend in need may be compared with that of Rafael in LO POSITIVO. Damian is the exact antithesis of the three so-called "men of probity." To him conscience is worth more than life. In this regard he may be compared with Conrado in ANGELA and Marliano and don Alvar in LA LOCURA DE AMOR. Men like don Lorenzo are the means of helping rascals. There would be fewer of the latter if there were more men of the stamp of Damian Ortiz. Evil in past lives cannot be hidden. It will come to light as seen in Quiroga's silencing of the three "men of probity" by reference to their conduct. Probity in business relations is emphasized by the life of Damian, also protection of the weak. Plays of an evil character are condemned and the estimation of rascals. Respect for those who watch the evil that they may not harm the good is inculcated. Not to help the helpless when one is able is villainy.

Belief in the soul and in the after life is stressed, and the great wrong of robbing a soul of faith. The supreme need of faith is made clear. There is nothing for which to hope from those who have faith in nothing. Grief has no companion save God. The terrible danger of one who has not faith in God is seen in Adelaida's final yielding to a temptation which she boastingly said she was capable of resisting. She learns that misfortune may yet be worse. Another danger from which she suffered was pride. There is a vast difference between her irreverent disrespect for and disobedience to her father, and the humility and loving devotion of the peasant girl, Andrea, to the poor, helpless cripple, her father. The devotion of the latter may be contrasted with the heartless <sup>conduct of the</sup> Condesa in HIJA Y MADRE, and compared with the devotion of Angela to her mother in the play of the same name.

As Tamayo tells us through the cripple Damian Ortiz, the measure of a man's soul is necessary for his true estimate. Damian's soul is shown to be noble and fearless because of his trust in God. This is in vivid contrast to the atheism of the scoundrel Quiroga and Adelaida's lack of faith.

Jealousy is one of the causes leading to Adelaida's downfall. The rascal Quiroga trying to arouse her jealousy, says that a jealous woman is almost conquered. But don Lorenzo, her father, has much of which to repent, as he forges with his own hands the chains which finally enslave his daughter; though, as Damian tells Adelaida, the father is to judge the child, not the child the father. Adelaida had learned much but had never been taught to respect and obey her father. Don Lorenzo, while spending much money on his daughter's education, had left her to be trained by people paid for the purpose. He had been absent from her a great deal, that too when she had lost her mother early. Then he entertained in his home the worst kind of a rascal. Quiroga is the biggest scoundrel of Tamayo's plays. Don Lorenzo not only sheltered Quiroga, but kept secret this crook's







marriage, thus giving him opportunity to win Adelaida's love, in the belief that he was free to marry. Then through cowardice he will not listen to Damian's insistence that Quiroga be driven out, but parleys with him; even aids the bandit to elude the officers of the law; and at last bargains with Quiroga, thus unwittingly furnishing him the funds for carrying out his dastardly plan. Again, deaf to the cries of help when he thinks Andrea, the poor peasant girl, is in danger, he refuses aid, only to meet just retribution in finding that it is his own daughter who has fled with Quiroga. The lesson of justice is tempered with mercy as so often in Tamayo's plays. Andrea prays for the salvation of Adelaida; and earlier Damian, in trying to save her, had spoken of God's infinite mercy, but she had failed to respond. I am inclined to think that above all the sarcasm of the play its most prominent teaching is the soul's need of God as is so poignantly illustrated in the fall of the proud, self-sufficient Adelaida, who yields to the very sin, shame, and disgrace she has declared she was capable of avoiding.

We now come to the last play to be considered of the afore mentioned four volume edition. It is to be classed by itself as no general moral thesis appears.

#### UNA APUESTA (1851)

UNA APUESTA (A Bet) (1851) is a pleasant little one act farce, in which only three characters take part, doña Clara, her maid Julia, and don Felix de Sandoval. Doña Clara, a young widow, is distressed by a law suit in which her property is being wasted. She tells Julia that she is disgusted, and bidding her give her a book she takes her place at the window, where, according to the talkative Julia, she has been spending much time, as also her neighbor at his for two months. Julia thinks that for a young man of understanding it ought to be very easy to find a pretext for coming to console women who are weary. As Clara drops the book (on purpose) the young man, don Felix, brings it up. A lively conversation ensues in which don Felix de Sandoval bets that he will win Clara's love in twenty-four hours, as when a man wishes truly to make himself loved he cannot do less than accomplish it. He further tells her that at the expiration of that time she will tell him the feelings she has for him; as due to the bet her very loyalty will oblige her to make a confession forbidden by delicacy in any other circumstances. She accepts the bet, and don Felix stipulates that he is to make her three visits of which this counts as the first.

After his departure doña Clara begins to think of his attractions, and admits to herself that she would be sorry if he did not come back. Don Felix on his return finds doña Clara elegantly dressed, and another lively conversation ensues, in which don Felix tells doña Clara that his father wishes to make him marry a woman who lacks her attractiveness and whom he can never love, as doña Clara alone is queen of his heart. When he has gone she admits that she would like to call him back. She must either love or abhor him. She gets vexed with Julia, and takes the opposite side of everything she says,







blaming herself for having allowed too great familiarity on Julia's part. She confesses that she does not wish to lose the money, and that she is afraid of not being able to gain it. Julia brings her two letters, one from her lawyer announcing that she has won her suit thanks to don Felix de Sandoval, the other from don Felix himself, enclosing the amount of the bet, and informing her that the second interview has proved to him that he has lost the bet. He will come solely to say farewell. On his arrival he tells Clara that a postchaise is awaiting him at the door. She asks him if that marriage and that departure are absolutely unavoidable. Don Felix replies that his father wishes him to marry, but leaves the choice to him. His departure would be useless if he had won the bet. Clara tells him that before he goes she must return to him the money. When he asks her the reason Clara with hesitation admits that her conscience does not let her keep it, and at last admits that she has lost the bet. At this don Felix falls at her feet and kisses her hands. The money of the bet don Felix gives to Julia with whom he has made a wager that if he furnished her a good dowry and a husband she would refuse, thus inducing her to aid his suit for doña Clara's hand. Clara bets that they will receive flattering applause from the audience, Felix that they will not. When Felix says he fears to gain the bet, Clara addressing the public asks them to make Felix see how unfounded is his fear.

Of this little farce it may be said that it is the least serious of all the plays of the four volume collection. One may gather from it that it is dangerous to play with the little god Cupid, and also that doña Clara by truthfully admitting that she has lost the bet is much happier than if she coquettishly had concealed the fact and let her lover go. It is to be noted especially that although the play is a farce there is, according to the principle set forth by Tamayo himself in his discourse given at the time of his reception into the Spanish Academy, nothing which can in any way smirch the soul of the spectator.

One would fail to do justice to this theme did he not give some idea of the many apt proverbial statements teaching ethical truths with which Tamayo's plays abound. Therefore, in spite of the length of this thesis, we will present some of them in parallel columns of Spanish and English.

#### HUYENDO DEL PEREJIL

En la mujer propia no debe uno ambicionar riquezas, sino hermosura, no un título vano, sino virtud. (p336)

Contrariar tan abiertamente las inclinaciones de la juventud no es siempre provechoso. (P.348)

In the suitable woman one ought not to be ambitious to have riches but beauty, not a vain title but virtue.

To oppose so openly the inclinations of youth is not always advantageous.



Christian herself for having allowed her great family to be  
 kept. His confidence that she does not wish to lose the money, and  
 that she is afraid of not being able to raise it. While sitting for  
 the lawyers, and from her lawyer announcing that she has not yet  
 sent money to her father, she is overwhelmed. The other from her father  
 tells, enclosing the amount of the debt, and informing her that the  
 second lawyer has agreed to let her have the debt. He  
 will come solely to pay her money. On his arrival he tells Clara  
 that a confession is awaiting her at the door. She asks him if  
 that confession and that lawyer are absolutely unavoidable. Her  
 father replies that his father wishes her to marry, but leaves the  
 choice to her. His daughter would be useless if he had won the  
 bet. Clara tells him that before he goes she must return to him  
 her money. When he asks her the reason Clara with hesitation admits  
 that her conscience does not let her take it, and at last admits that  
 she has lost the bet. At this her father tells her that she must  
 her hands. The money of the bet her father gives to Clara with whom  
 he has made a wager that if he returns her a good story and a  
 husband she would refuse, thus indicating how to win the bet for  
 Clara's hand. Clara tells that they will receive everything  
 together from the audience, Felix that they will not. When Felix  
 gives her terms to win the bet, Clara addressing the public asks them  
 to make Felix now how much money is his bet.  
 Of this little scene it may be said that it is the least serious  
 of all the plays of the four volume collection. One may rather from  
 it that it is dangerous to play with the little and the great, and also  
 that Clara is a thoroughly admirable character that she has lost the bet  
 is much happier than if she had not lost it. Clara's loss is not  
 her money. It is to be noted especially that although she  
 plays a false game, according to her principles and her love for  
 Tanya himself in his discourse given at the time of his resignation  
 into the Spanish Academy, nothing which can be said about the work  
 of the speaker.

One would think to be justified in this volume it is not five years  
 idea of the only and appropriate assessment remains and all truths  
 with which Tanya's play abound. Therefore, in spite of the  
 facts of this book, we will present some of them in parallel  
 columns of Spanish and English.

MUTUALITY AND FERTILITY

It is a major problem to have one and another  
 clear relations, also harmonious, no  
 in this sense, also virtue. (1935)  
 virtue.  
 To express an opinion the ladies  
 signs of youth is not always so  
 virtuous.



## DEL DICHÓ AL HECHO

Enganarse el pan honradamente no hay vergüenza. (p.11).

Trabajar para uno solo cansa, aburre. Trabajar para personas queridas, ya es otra cosa. (p.12)

No es pobreza tener poco sino desear lo que no tiene. (p.13)

El que tiene caridad siempre tiene algo que dar. (p.13)

El que da primero da dos veces. (p.29)

Injuriar a los iguales es malo, y mil veces peor injuriar a los inferiores. (p.53)

Un rico podría cerrar a otra rico la puerta, pero...al pobre debía abrirsela de par en par. (p.63)

## MÁS VALE MAÑA QUE FUERZA

La prudencia es virtud que una buena esposa debe ejercer a toda hora con afán incansable. (p.118)

Amor reprobado por la conciencia dura poco; amor bendecido de Dios, puede durar eternamente. (p.120)

Cuando uno no quiere, dos no riñen. (p.138)

El hombre que se avergüenza de amar a su esposa y de ser feliz debía andar en cuatro pies. (p.156)

Las mujeres para dominar a los hombres no deben emplear la fuerza sino la maña. (p.163)

## NO HAY MAL QUE POR BIEN NO VENGA

Bueno es acordarse de Dios aunque sea tarde. (p.343)

La impotencia de la justicia humana es señal infalible de otra justicia omnipotente. (p.356)

No se puede amar a nadie el que no ama a Dios. (p.382)

No existe júbilo mayor que el de un alma enferma cuando recobra la salud. (p.388)

In earning one's daily bread honorably there is no shame.

To work for one alone, tires, wearies. To work for persons beloved, that is another story.

It is not poverty to possess little, but to desire what one does not possess.

He who has charity always has something to give.

He who gives first gives twice.

It is bad to injure one's equals, but a thousand times worse to injure one's inferiors.

A rich man would be able to close his door to another rich man, but he should open it wide to the poor.

Prudence is a virtue which a good wife ought to exercise at every hour with tireless eagerness.

Love condemned by conscience lasts a short time; love blessed of God can last forever.

When one will not two do not quarrel.

The man who is ashamed of loving his wife and being happy ought to go on four feet.

Women in order to rule men ought not to employ force but skill.

It is a good thing to remember God even though it be late.

The impotence of human justice is an infalible sign of another omnipotent justice.

One who does not love God can not love anyone.

There is no greater joy than that of a sick soul when it regains health.







¿Hay nada que afliga tanto como hacer mal? ¿Hay nada que alegre tanto como hacer bien? (p.383)

Is there anything which afflicts so much as to do evil? Is there any thing which causes so much joy as to do good?

### JUANO DE ARCO

Feliz <sup>el</sup> que con su sangre  
Puede salvar a su patria. (p.40)  
Las lagrimas son la lava  
Del volcán del corazón;  
Y es forzoso derramarlas. (p.41)

Happy the one who with his blood  
can save his country.

No es venganza la sangre verter.  
(p.57)

Tears are the lava of the heart's  
volcano; and it is necessary to  
shed them.

Algo inmolad en las aras  
Del bien del pueblo. (p.64)

Making blood flow is not true ven-  
geance.

Sacrifice something on the altars  
of <sup>justice</sup> good.

### LA ESPERANZA DE LA PATRIA

Puede tanto la clemencia  
Es tan hermoso el perdón. (p.170)  
Spain says of justice

Mercy is so powerful  
Pardon so beautiful!

Eres....

Rayo que fulmina el cielo  
Para aniquilar el vicio. (p.170)

Thou (Justice) art a thunderbolt  
which heaven wields to destroy vice.

En la tierra

Es la Esperanza dicha y salvación

la Fe! On the earth Hope is happi-  
(p.179) ness and salvation Faith.

Anarchy says to Liberty

Al amparo de tu nombre  
Cuantas veces no venci! (p.181)  
La civil discordia extingue  
Todo noble sentimiento. (p.164)

Under the protection of your name  
how often did I not conquer?  
Civil discord extinguishes every  
noble sentiment.

### ANGELA

Los celos hijos de amor son los  
únicos que pueden matar a su  
padre. (p.213)

Jealousies sons of love are the only  
ones who are able to kill their  
father.

Tomad mi vida que os pertenece:  
el honor es emanación del alma y  
el alma pertenece a Dios. (p.324)  
No hay mayor consuelo para un  
pobre que el de socorrer a otro  
que lo sea más. (p.241)

Take my life which belongs to you:  
honor is an emanation of the soul  
and the soul belongs to God.

La mirada protectora de Dios a-  
barca el mundo entero. (p.243)  
La pobreza honrada no se vende.  
(p.250)

There is no greater comfort for a  
poor man than that of helping  
another who is poorer than he.  
The protecting glance of God em-  
braces the entire world.  
Honored poverty has no price.

No hay nada más terrible que una  
mujer celosa, ni más generoso  
que una mujer amante. El amor  
es origen de todos los crímenes  
y manantial de todas las vir-  
tudes. (p.269)

There is nothing more terrible than a  
jealous woman, nor anything more  
generous than a loving one. Love is  
the source of all crimes and spring  
of all virtues.







## VIRGINIA

## First edition

Que es la virtud de la mujer reposo  
Dicha y valor del hombre. (p.42)  
Cumple a los hombres defender con gloria  
El honor de la patria combatiendo.  
Guardar intacto a las mujeres cumple  
El honor de los hombres. (p.65)

No hay valor sin honra.... (p.91),  
Que siempre fue la horrenda tiranía  
Ferreco coloso en pedestal de barro.  
(p.112)

## Siervo

Es todo el que se vende. (p.125)

¿ Por qué te privas del mayor deleite  
Que ennobleció jamás un pecho humano?  
¿ Llanto ajeno sacar! La propia dicha  
Con la ajena se labra. (p.102)

## ¿ Ignoras que un afecto

Que en la virtud se funda, acaba solo  
Con la vida? (p.63)

Marriage advice of Virginio to  
his daughter

Comprende bien la obligación sublime  
Que madre de familia has contraído.  
Un yerro, tarde se remedia o nunca;  
La ociosidad es llave del delito.  
Sobria fatiga fortalece el cuerpo  
Y a un tiempo el alma; inutil regocijo  
Prudente evita; la mujer casada  
Brilla en el fondo de su hogar tranquilo  
Mas que a la luz del sol. Intacta siempre  
Resplandezca tu honra, y si en peligro  
Se encuentra alguna vez, resiste, lucha,  
Vence, o exhale tu postre y suspiro.  
Si el talamo nupcial produce flores,  
Arbol hallen en tí, que les dé abrigo.  
El temor que los Numines reclaman  
A tus hijos infunde; sus instintos.  
Dirige al bien; su entendimiento ilustra  
Con los altos ejemplos de otros siglos,  
Para que en Bruto al ciudadano adoren,  
Y al tirano aborrezcan en Tarquino,  
Y ávidos quieran derramar su sangre  
De Roma y libertad al santo grito. (p.47)

For English translation see pp.24 and 25

## First edition

Woman's virtue is man's repose  
happiness and valor.  
It devolves on men to defend  
with glory the honor of their  
country by fighting. It de-  
volves on women to guard in-  
tact the honor of men.  
There is no valor without honor.  
Always was horrible tyranny colossal  
iron on a pedestal of clay.

Every one who sells himself is a  
slave.

Why do you deprive yourself of the  
greatest delight which ever en-  
nobled a human breast? To dry  
another's tears! One's own happi-  
ness is wrought with that of  
another.

Do you know that an affection  
which is founded on virtue ends  
only with life?



## VIRGINIA

First edition

Woman's virtue is man's treasure  
 happiness and virtue.

Que es la virtud de la mujer  
 el bien y el honor (p. 42)

El honor de la mujer es el bien  
 y el honor de la mujer es el bien.

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 y el honor de la mujer es el bien.



(Nueva edición)

Pide la patria a quien salvarla intente  
 Más que ciego furor, prudencia y tino.  
 (p.143)

Nunca falla la justicia eterna.(p.206  
 Pero a la honrada conyuge respeta,  
 Respeta la memoria de los muertos.  
 (p.184)

(Nueva edición)

The country asks of him who  
 tries to save her  
 prudence and tact rather than blind  
 fury.  
 Eternal justice never fails  
 But respect the honored wife,  
 respect the memory of the  
 dead.

## LA RICAHEMBRA

Es más fuerte que la muerte  
 El imperio del honor.(p.442)  
 Dejar impune el vicio  
 Es corromper el virtud.(p.492)  
 Donde una puerta se cierre  
 Ciento se suelen abrir.(p.531)  
 Más vale vergüenza en cara  
 Que mancilla en corazón.(p.531)

Una afrenta

Con la venganza se aumenta  
 Se lava con la justicia.(p.540)  
 Sólo hay dicha en la virtud.  
 ¿A qué buscarla en el crimen?  
 (p.548)

Stronger than death is honor's sway.  
 To leave vice unpunished is to  
 corrupt virtue.  
 Where one door is shut an hundred  
 are wont to open.  
 Better shame on the face than a  
 stain on the heart.  
 An affront with vengeance is augmented;  
 it is cleansed with justice.  
 Only in virtue is there happiness.  
 Why seek it in crime?

## LA LOCURA DE AMOR

No es mucho que muera como  
 santo quien como tal haya vivido.  
 (p.284)

No hizo Dios el pudor patrimonio  
 exclusivo de la mujer,(p.310)  
 Cuando conspiran los malos,  
 fuerza es que también conspiren  
 los buenos.(p.358)

No es de valerosos pechos ren-  
 dirse al infortunio.(p.386)  
 ¡Qué no puede remediar la miseri-  
 cordia de Dios! (p.390)

Harto, honrando a quien lo  
 merece, se honra uno a sí mismo.  
 (p.334)

It is not much for one to die as a  
 saint who has lived as such.  
 God did not make decorousness ex-  
 clusive patrimony of woman.  
 When the evil conspire it is ne-  
 cessary that the good conspire also.  
 It does not belong to valorous hearts  
 to give way to misfortune.  
 What cannot God's mercy remedy!.  
 Honoring one who deserves it one  
 honors himself enough.

## HIJA Y MADRE

No todos tienen medios para  
 gozar en el mundo, pero corazón  
 para amar y padecer a nadie le  
 falta.(p.38)

Una falta es siempre origen de  
 otras muchas.(p.58)

All have not means for rejoicing in  
 the world, but no one lacks a heart  
 for loving and suffering.

One fault is always a source of  
 many others.







Dios paga las deudas de los  
pobres honrados. (p.70)  
Viviendo se aprende. (p.30)

God pays the debts of the honorable  
poor.  
One learns by living

### LA BOLA DE NIEVE

¿Valen más que su beldad  
Tus riquezas? ¿Más tu nombre  
Que su virtud? ¿Lo que da  
Mérito y fama tan sólo  
En esta vida fugaz,  
Que lo que Dios en el cielo  
Premia con lauro immortal?  
(p.223)

Are your riches worth more than her  
beauty? Your name than her virtue?  
That which gives merit and fame only in  
this fleeting life, than that which God  
in heaven rewards with immortal laurel?

Cásate con la que sea  
Mas pobre y más gastadora  
Más necia y más habladora,  
Más presumida y más fea,  
Con una dama de pro  
A quien cerque el mundo enterothe entire world, and who gambles and  
Y que cerque el mundo entero, smokes; but a jealous woman? No.  
Y que juegue y fume; pero  
¿Con mujer celosa? No. (p.134)  
Of the duel

Marry one who may be poorer and more of a  
spendthrift, more foolish and more talk-  
ative, more presuming and more ugly, with  
a woman of advantage to whom the entire  
world lays siege and who lays siege to  
the entire world, and who gambles and  
smokes; but a jealous woman? No.

Quien por odio a su enemigo  
A empresas tales se lanza  
Donde piensa hallar venganza  
Halla su propio castigo. (p.278)

Whoever through hatred lances himself  
upon his enemy in such enterprises,  
finds his own punishment where he  
intends to find vengeance.

### LO POSITIVO

¡Maldito dinero que así prosti-  
tuye y envenena los mas hidal-  
gos corazones! (p.293)  
En la fila del Ejercito no hay  
puesto ninguno que no sea hon-  
roso. (p. 302)  
Con todo el oro del mundo no  
se puede pagar la mano de una  
mujer honrada. (p.318)  
Dar una hija en matrimonio  
por la sola razón de que el  
hombre a quien se la da tiene  
dinero más que casarla parece  
venderla. (p.329)  
El dinero en un instante se  
puede perder y antes acarrea  
males que bienes! La virtud  
es patrimonio más seguro y  
más positivo. (p.344)

Accursed money which thus prostitutes  
and poisons the most noble hearts!

In the rank of the army there is no  
post which is not honorable.

With all the gold of the world one  
cannot pay for the hand of an honored  
woman.

To give a daughter in marriage for  
the sole reason that the man to whom  
one gives her has money, seems to be  
to sell her rather than to give her in  
marriage.

Money can be lost in an instant and  
it causes evils rather than blessings!  
Virtue is a patrimony more secure and  
more substantial.



God pays the debts of the honorable  
poor.  
Can learn by living

These poor are debts to the  
honorable (p. 10)  
Vivencia de pobreza (p. 23)

LA SOLA DE VIVIR

Are your riches worth more than for  
honesty? Your name than for virtue?  
That which gives merit and fame only in  
this fleeting life, than that which God  
in heaven rewards with immortal laurel?

¿Valen más que un pedruzco  
los riquezas? ¿Más te nombre  
que tu virtud? ¿Lo que da  
mérito y fama tan sólo  
en esta vida fugaz,  
que lo que Dios en el cielo  
recompensa con laurel eterno?

Worry one who may be poorer and more of a  
spendthrift, more foolish and more vain-  
glorious, more presuming and more ugly, with  
a woman of advantage to whom the entire  
world lays eyes and who lays eyes to  
the entire world, and who gambles and  
loses? No.

¿Cansará con la que sea  
más pobre y más gastadora  
más necia y más presumida,  
más hermosa y más fea,  
con una dama de pro  
a quien todos el mundo atiende  
y que todos el mundo atiende,  
y que juega y gana y pierde  
con mujer celosa? No.

Whoever through better means himself  
upon his enemy in such enterprises,  
finds his own punishment where he  
intends to find vengeance.

¿Quién por odio a un enemigo  
se esfuerza más en hacerle  
mal que a sí mismo?  
¿Quién busca su castigo  
allí donde quiere su venganza?

LO POSITIVO

Accrued money which thus prostitutes  
and poisons the most noble heart!  
In the rank of the very there is no  
poor which is not honorable.

¿Malicio dinero que así prostituye  
y envenena el más noble  
corazón? (p. 23)  
No es la del malicio no hay  
pobre alguno que no sea hon-  
rable. (p. 23)

With all the gold of the world one  
cannot buy for the hand of an honest  
woman.

Con todo el oro del mundo no  
se puede pagar la mano de una  
mujer honesta. (p. 23)

To give a daughter in marriage for  
the sole reason that the man to whom  
one gives her has money, seems to be  
to sell her rather than to give her in  
marriage.

Por una sola razón de que el  
hombre a quien se le da la  
dote sea que sea rico parece  
venderla. (p. 23)

Money can be lost in an instant and  
it causes evil rather than blessing!  
Virtue is a patrimony more secure and  
more substantial.

El dinero se va en un instante  
y causa mal y no bien.  
La virtud es un patrimonio más  
seguro y más sustancial.



Ese banquero, que se llama Dios, no abona jamás todas las ganancias sino en la otra vida; pero a veces suele conceder en esta alguna recompensa por adelantado. (p.401)

A veces la caridad y la gratitud suelen dar resultados muy positivos. (p. 407)

That banker who is called God never pays all the profits except in the other life; but at times concedes in this some reward in advance.

At times charity and gratitude are wont to produce very positive results.

#### LANCES DE HONOR

Más vale ser bueno que parecerlo, pero más vale aún serlo y parecerlo juntamente. (p.444)  
Nunca es imposible obrar bien. (p.44)

El duelo es un juego de azar, el peor de todos, porque peor es jugarse la vida que jugarse el dinero. (p.465)

Lo que afrenta no es recibir una injuria sino recibirla mereciéndola. (p.462)

Con miedo se acepta un desafío; para lo que se necesita valor es para rechazarla. (pp.467-8)  
Cumplir uno con su deber y ¿qué importa lo que diga la gente? (p. 504)

Better is it to be good than to appear so, but better yet is it to be so and appear so jointly.  
It is never impossible to do right.

The duel is a game of chance, the worst of all because it is worse for life to be staked than money.

That which affronts is not to receive an injury, but to receive it deserving it.

With fear one accepts a challenge; that for which valor is needed is to reject it.

Let one fulfil his obligations, and what does it matter what people say?

#### UN DRAMA NUEVO

No se restaura el honor cometiendo una villanía. (p.270)  
El deber es antes que todo. (p.269)

Faltar a una palabra es la mayor de las vilezas. (p.248)  
Confesar la culpa ya es principio de enmienda. (p.193)  
El que piensa mal merecia no equivocarse nunca. (p.193)  
Con la conciencia no se lucha sin miedo. (p.197)

Honor is not restored by committing a villainy.  
Duty is before everything.

To break one's word is the greatest of mean actions.  
To confess one's fault is the beginning of amending it.  
He who thinks evil deserved never to be mistaken.  
One does not struggle with conscience without fear.

#### LOS HOMBRES DE BIEN

(La prudencia) no es una de las virtudes cardinales cuando es hipócrita escudo del in-

Prudence is not one of the cardinal virtues when it is a hypocritical shield of indifference or the base







diferentismo o la máscara ruin  
de la cobardía.(p.418)

El amor al bien no puede ser  
platónico.(p.419)

Se castiga al ladrón que roba  
dinero y se deja en paz al  
ladrón que arrebató a un alma  
la fe.(p. 498)

Quiso Dios que para volver a él  
no fuese nunca tarde. El  
momento que basta a que en las  
tinieblas de una vida entera  
se haga la luz, ¿con qué reloj  
podría medirse? Únicamente  
con el reloj de la Infinita  
Misericordia.(p.500)

Nuestra obligación es amparar  
a la inocencia.(p.443)

No tienen cielo y tierra  
enemigo mayor que la cobardía,  
(p.492)

mark of cowardice.

Love for the good cannot be  
platonic.

One punishes the robber who steals  
money and leaves in peace the  
robber who wrests from a soul its  
faith.

God willed that it never should be  
late to return to Him. The moment  
which suffices for the entrance of  
light in the darkness of an entire  
life, with what clock could it be  
measured? Only with the clock of  
Infinite Mercy.

Our obligation is to protect  
innocence.

Heaven and earth have no greater  
enemy than cowardice.

#### UNA APUESTA

Cuando un hombre desea verdade-  
ramente hacerse amar no puede  
menos de conseguirlo.(p.132)

When a man wishes truly to make  
himself loved he cannot do less  
than accomplish it.

We have seen from Tamayo's biography that he was by birth and training especially fitted for the writing of plays. We have noted his own view of the high moral purpose of drama. We have studied the seventeen (or eighteen if VIRGINIA nueva edición is separately counted) plays of the above mentioned four volume edition of his dramas. We have found that four plays whose titles are proverbs emphasize the ethical teachings of these truths; that twelve, while not having proverbs as titles, yet stress ethical principles; that only one, a little farce, cannot claim a general moral purpose. In addition we have not found in one of these plays a single germ of evil to endanger the moral health of the reader. In not one of them, even in the little farce, is evil presented as attractive or a villain as a hero. In no one of them are the sacred things of life given to ridicule. On the contrary, in addition to the general moral truths, which appear as main teachings of the majority of them, there are a large number of other lessons constantly appearing in the words and deeds of the characters through whom Tamayo presents the highest ethical principles.

Let us attempt briefly to summarize the main teachings by classifying them. Ethical truths while all coming under duty to God, may yet be considered with especial reference to man's relation directly to God, to his fellow men, and to his country. Looked at from these points of view, we find first, in regard to man's relation to God, that Tamayo emphasizes the soul's need of God, and the







danger of one without faith in God as an anchor. He stresses the value of prayer, the effect of belief in God, the great need of the soul for cure, its turning to God in repentance, seeking forgiveness and salvation, the worthlessness of the world as compared with Christ, the free will of man to go back before evil or advance, God's just retribution tempered with mercy, and the peace of His forgiveness and pardon. As to man's relation to his fellow men, we find very many teachings, both positive and negative. Particularly emphasized are the evils of envy, jealousy, uncontrolled ambitions, and the greed for material resources, the danger of the misuse of wealth, and the evil effect of riches. We are warned against that prudence which is an "hypocritical shield of indifference or the base mark of cowardize." On the positive side we are shown the blessing of charity, inspiration of working for others, charity of judgment of others, the pricelessness of honor, joy of forgiveness and reconciliation, and the higher value of punishment by law instead of by sudden impulse and passion. Coming into closer relationships we are shown that in married life jealousy is one of the evils especially to be avoided, that tact in the wife is most essential; that one important reason for endeavoring to keep a husband's love is for the sake of the children. The pricelessness of chastity is stressed, and the enduring character of love blessed by God in contrast with the perishableness of love reproved by conscience. In regard to the love between parents and children, that of the parents is emphasized as stronger, though fine examples are pictured of that of the child for the parent in contrast with that of base treatment of the father by the child. A most powerful lesson is given parents in the need of associating with, and watching over the child's early and later companionships, and the danger of introducing a son or daughter to one whose influence would be harmful. The memory of a good mother is shown to be an important factor. As to man's duty to his country, patriotism is strongly exemplified, the value in war of a fearless leader whose reliance is on God is made clear. Other prominent teachings are the sacrificing of personal enmity on the altar of the country's good, the giving up of one's resources to aid one's country in war, the deplorable condition of a country divided by civil strife, the horrors of despotism and anarchy, and the fact that often anarchy has triumphed disguised under the name of liberty, while the real causes of anarchy's victory were the vices of men.

At the close of a play often the applause of the audience summons the actors for their final farewell. Let us briefly call before us the chief characters of Tamayo's plays. From HUYENDO DEL PEREJIL.... come the smiling young married couple, Rafael and Carolina, with the Marqués de San Milan who, seeking to avoid one evil, fell into a worse one; from DEL DICHO AL HECHO Tomás and Gabriela united by the bonds of true love, while Leandro led away by the temptations of suddenly acquired wealth, does exactly the opposite of what when poor he said he would do, thus proving that the distance between saying and doing is great. From MAS VALE MANA QUE FUERZA appears the happy Elisa who sways her Miguel with loving tact, in contrast to furious Juana chasing her fleeing Antonio, who declares he will divorce her,







commit suicide, or kill her. NO HAY MAL QUE POR BIEN NO VENGA gives us the repentant Enrique and Julián, each of whom has been made spiritually whole. The former takes his place beside the wronged Matilde and her father, reconciled now and the duel avoided; the latter beside Luisa, whom he loves, and who has been a wonderful influence for good in remedying the wrong. JUANA DE ARCO gives us the heroine Juana herself, with her helmet, sword, and white banner with the image of the virgin Mother and child Jesus in the center. Her father, lover, sisters, king, and officers surround her. From LA ESPERANZA DE LA PATRIA, Religion, Justice, Liberty, Knowledge, and Wisdom protect the new-born princess of Asturias, heir of the throne of Spain, from Anarchy and Despotism. Angela appears from the play of the same name, Angela with her chastity, her pure unselfish love for Conrado, and her attachment to her mother. At her side is her lover Conrado, with his devotion to honor as "an emanation of the soul" which "belongs to God." The ashamed and contrite Condesa is near, and the penitent Príncipe, whose unguided ambition finally brought him just retribution; but who, even at the hour of death, has made his peace with God and with his fellow men. The Roman virgin bride Virginia, with chastity unstained, is supported by her lover Icilio, while her father Virginio protects the vile Claudio from a violent death, that Rome and Virginia may be avenged by the hands of the law. Near her liege lord, don Alfonso, the ricahembra takes her place, she who is doña Juana, the proud Spanish matron, with unstained honor, aiming to be at least as noble of soul as she is of station. Vivaldo, contrite and forgiven, stands by the side of Marina who so truly loved him; and the jolly Beltrán no longer needs to console her with the admonition that shame on the face is better than a stain on the heart.

As the stage becomes full these pass out, but not from memory. Long will they remain, examples of the ethical principles Tamayo loves to teach.

The queen doña Juana salutes us, and with the craziness of love tries to block the passage of death, advancing to claim her penitent husband Felipe, reconciled with God and loving her as never before. Beside them stand the brave Almirante whose honor has no purchase price, the brave and truth telling doctor, Marliano, don Alvar with his noble ideal love for the queen. The Moorish maiden, Aldara, by the character of the queen convinced of the superiority of the Christian faith, says farewell to us and to the world as she gives up her heathen belief. HIJA Y MADRE shows us the poor father, Andrés at last acknowledged humbly by his daughter the now contrite Condesa, who through just retribution has learned true values. The daughter and granddaughter María stands between her mother and grandfather, while don Luis smiles with intimate satisfaction. Four people we see from LA BOLA DE NIEVE. The brother and sister, Luis and Clara, their hopes blighted through jealousy, ~~they~~ now penitently ask for the blessing of God on María and Fernando whom their very words and deeds have brought together. From LO POSITIVO comes Cecilia happy in her real love for the generous Rafael, each ready to discard money for the more substantial blessings of life. LANCES DE HONOR have terminated in the death of little Miguel. About his bier the sorrowing parents, don Fabián and the tactful doña Candelaria, be-







hold the proud Villena, taught by Miguel's death, resist Medina's challenge, and know that "It is well." Shakespeare, as Tamayo conceived him in UN DRAMA NUEVO comforts on his generous bosom the outraged Yorick, who awaking from his delusions finds to his extreme sorrow, the evil of marrying one young enough to be his daughter. The sad Alicia weeps for Edmundo, as she learns too late the misery of marrying one man when she loves another; and Walton shows us the sad result of envy. UNA APUESTA has brought happy results to the blushing Clara and don Felix. From LOS HOMBRES DE BIEN, the last play which the pen of Tamayo wrote, the cripple Damian, small in body, but mighty in spirit, voices Tamayo's stinging reproofs of the kind of prudence which is "the hypocritical shield of indifference, or the base mark of cowardice", while Juanito eats his bon bons, and the Count indulges in his snuff. Quiroga slyly laughs at the so-called "men of integrity" as he pockets the funds secured from the father of his victim. Andrea, trembling yet from her struggle with the same villain, mourns his killing of the loyal dog Leal. In one corner, <sup>is don</sup> Lorenzo overcome with the weight of remorse as he views his failure as a father; and last of all comes the rich, beautiful, talented, attractive, educated, but proud and self-sufficient Adelaida, who in my judgment alone would make the play LOS HOMBRES DE BIEN great. Always will she stand out very prominently teaching the poignant lesson of the soul's supreme need of faith in God, especially in times of deepest sorrow and terrible temptation, as an anchor to keep it safe in the storms of evil. What characters these are! How clearly portrayed! What lessons they teach! How the Christian soul of Tamayo lives and still speaks through these sons and daughters of his creative faculty!

We have seen that the ethical teachings of the plays of Manuel Tamayo y Baus are very many and of great importance. The value of one's teachings may be considered in and of itself, and also in regard to the people effected. There are two methods in which these teachings of Tamayo may reach people; one through the presentation of the plays by the actors, the other by the reading and study of them. In regard to the first, it may be said that many of the plays of Manuel Tamayo y Baus have been very popular, among them VIRGINIA, LA RICAHEMBRA, LA LOCURA DE AMOR, HIJA Y MADRE, LA BOLA DE NIEVE, ANGELA, LO POSITIVO, UN DRAMA NUEVO. His praises resounded in all Spain, Italy, France, and even in America. There were many editions especially of LA LOCURA DE AMOR, which has been translated into Portuguese, French, Italian, and German; VIRGINIA, always liked, was deliriously applauded in 1900 when presented in its new edition. The mere announcement that LA LOCURA DE AMOR is to be presented always secures profound attention. LO POSITIVO has been represented yearly for about half a century. UN DRAMA NUEVO always produces a great effect on the spectators. Tamayo then influenced large audiences in important European countries, and has even been represented in America. We may safely conclude that in this respect of gaining audiences the practical ethical value of his work is great. In regard to the reading and study of his plays, we hope that as time goes on, and his dramas take more and more their place in the literature of Spain, the beauty of the moral truths exemplified







by the clearly cut characters of his plays, and stated so aptly as he well knew how to present them, may appeal to a still greater number of people. There are many apt proverbial sayings of his, as may be seen from the examples already quoted, which would well serve as texts for discourses or as mottoes.

As we close this, which to us has been a most interesting and fruitful study, it is with the earnest hope that in some way, as one of its results, the youth of the schools and colleges of our own beloved United States of America, may become better acquainted with one whose ardent Christian soul yet speaks vital truths through the characters of his plays, the children of his imagination; one who, earnestly believing in the great moral purpose of drama, holds a high place among dramatic writers, for the importance and unsullied purity of the ethical principles, which, as **gleams** from the fountain of truth, sparkle on his pages; one whom to read and study is to remember and be made better, Manuel Tamayo y Baus.

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### Note

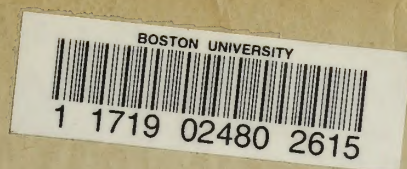
I have looked up all the references here given, to which I am indebted for biographical data and facts regarding the reception of Tamayo's plays. I have not found that anyone has undertaken the detailed work of my especial subject. My thanks are due the Harvard University Library for the use of books not in the library of Boston University, the Boston Public Library, or that of the College of Practical Arts and Letters.

Charlotte Williams Hazlewood









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